KENTUCKY STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
DIVISION OF FINE ARTS

AREA OF MUSIC
INTERNAL PROGRAM REVIEW

(February 15, 2013 – Revised April 12, 2013)

______________________
Barbara Buck, D.M.A.
Chairperson, Division of Fine Arts
# TABLE OF CONTENTS

Introduction ....................................................................................................................... 1
Area of Music Mission Statement ..................................................................................... 1
Area of Music Faculty and Staff ....................................................................................... 1
Music Degree Programs Enrollment ................................................................................. 2

## A. Program Goals and Directions ................................................................................. 2
- Relationship of the Area of Music to the University’s Mission ........................................ 2
- Achievement of Items Outlined in the University’s Strategic Plan ..................................... 2
- Evidence of Growth in the Area of Music—Student Accomplishments .............................. 5
- Significant Curricular Changes ....................................................................................... 6
- Recruitment .................................................................................................................. 6
- Retention and Degree Non-Completer Re-enrollments (AY 2012–2013) ............................ 7
- Development of New Instructional Resources and Partnerships ....................................... 7
- Cultural and Societal Need for the Area of Music ............................................................ 7

## B. Faculty ...................................................................................................................... 8
- Music Faculty Activities that Support Program Goals ....................................................... 8
- Mentoring and Evaluation Processes for Junior Faculty .................................................... 9
- Evaluation and Developmental Strategies for Tenured Faculty ........................................ 9
- Faculty Accomplishments in Teaching/Advising, Research/Creative Activity, and Service to KSU and the Profession ................................................................. 9
- Faculty Development ................................................................................................... 9
- Full-time and Adjunct Faculty Needed to Accomplish Area of Music Goals .................... 11
- Faculty Diversity ......................................................................................................... 11

## C. Music Curricula and Their Impact on Students ......................................................... 12
- Student Learning Outcomes and Assessment ............................................................... 12
- Area of Music Indicators of Mastery ............................................................................. 12
- Educational, Professional, and Career Goals Possible for Music Majors ......................... 13
- Student Engagement in Research, Inquiry Processes, and/or Creative Endeavors in Music and Opportunities for Interaction with Music Faculty in their Pursuit of Research and/or Creative Activities ........................................ 13
- Curricular “Bottlenecks”—Understaffed Required and/or Pre-requisite Courses and Attempted Solutions ................................................................. 13
- High Failure Rate Courses and Mitigation .................................................................... 13
- Courses Provided by the Area of Music for the University’s Core Curriculum and Service Instruction for the School of Education ................................................. 14

## D. Interdisciplinary and Multidisciplinary Activities ....................................................... 15
- Music Faculty Participation in and Contributions to Interdisciplinary and Multidisciplinary Activities at KSU ................................................................. 15
- Cross-listed Courses Offered by the Area of Music ........................................................ 15

## E. Recruitment and Placement ...................................................................................... 15
- Effectiveness of Recruitment and Retention Efforts by the Area of Music ....................... 15
- Mitigation of Low Retention Rate .................................................................................. 16
- Employer Demand and Post-Graduate Study Opportunities for Music Graduates ............ 16

## F. Resource Management ............................................................................................ 17
- Area of Music Programs Productivity Indicators ............................................................ 17
- Music Course Enrollments ......................................................................................... 17
- Teaching Credits Taught ............................................................................................ 17
Average Class Size in Major Courses ................................................................. 17
Freshman to Sophomore Retention Rate ............................................................ 18
Low Graduation Rates (2006–2011) ................................................................ 18
Inadequate Staff Support for the Area of Music .............................................. 19
Adequate Library Resources ............................................................................. 20
Inadequate Technology Resources .................................................................. 20
Inadequate Allocated Space ............................................................................. 21
Necessary Equipment Not in Working Order—KSU Bands Instrument Inventory .................................................................................. 21

G. Summary ........................................................................................................... 22
Strengths ............................................................................................................... 22
Challenges for Improvement ............................................................................. 23
Plan to Address the Challenges ...................................................................... 24
Impact on the Division and University by Program Elimination ..................... 24
Limited Feasibility of Alternative Platforms for Program Delivery ............... 25
Collaboration Between Music Degree Programs and the Land Grant Program 25
Not Feasible at this Time .................................................................................... 25

LIST OF APPENDICES

Appendix-A: Area of Music Faculty and Staff
Appendix-B: Area of Music Faculty Vitae
Appendix-C: Area of Music Faculty Professional Development/Annual Conference Activities and Achievements
Appendix-E: Area of Music Six-Year Strategic Plan
Appendix-F: NASM 2011-2012 Handbook Excerpts
Appendix-H: Curricular Changes (2012–2013 AY)
Appendix-J: Blazer Library Music Resources
Appendix-L: Fall 2012 Semester Music Recruitment Data
Appendix-O: Music Faculty Workload Calculation
Appendix-P: KSU Bands Instrument Inventory Condition Assessment (Fall 2009)
Appendix-Q: KSU Bands New Instrument Purchase Proposal (July 2011)
Appendix-R: Area of Music Plan to Address Challenges—Short-term and Long-term Recommendations
INTRODUCTION

The Area of Music in the College of Arts and Sciences Division of Fine Arts offers two baccalaureate degree programs in Music—Bachelor of Music (B.M.) with Music Performance and Music Education specializations, and the Bachelor of Arts in Music (B.A.Mus.), accredited by the National Association of Schools of Music (NASM).

In light of the cultural importance of music in America, African-American contributions to the musical arts in general, and considering that KSU is a historically black college/university, three HBCU legacies must be protected and extended—(1) Preparation of graduates for work in music and related professions; (2) Provision of music studies and experiences to the campus, its constituencies and communities; and (3) preparation of musical products that inform, inspire, and teach. These are legacies that are common to many colleges and universities, but they are essential to the life and longevity of the HBCU. The Area of Music in the Division of Fine Arts is strategically important to KSU first and foremost in that it protects and extends these HBCU legacies at KSU, and it embodies them in its goals, objectives, and activities driven by its mission:

Area of Music Mission Statement

It is the mission of the Area of Music to broaden the human potential of all of its students, promote their creativity and growth, enhance their quality of life, and provide an aesthetic and cultural environment vital to their academic life. Through its high-quality curricula and student-centered learning, the Area of Music prepares its diverse population of majors for a variety of professions in the musical arts and related fields and gives them a foundation for graduate study. Activities of the Area of Music enhance the quality of the University, the cultural environment and quality of life of the Frankfort community, and the status of the University in that community.

The Mission of the Music Area is derived from music’s historic importance as a unique way to communicate meaning, as well as its role in and significance to a liberal arts curriculum. In general: music gives creative voice to the institutional mission, is a component of general student learning and experience, serves the academic and local community, and provides students with the necessary preparation for professional careers. In particular, at KSU, an HBCU, music serves to preserve and promote a specific cultural heritage through performance and study, introduces students in all majors to an important element of their cultural heritage, and lays strong foundations for future alumni support as students become engaged in activities of the Area of Music. The Area of Music supports the missions of the University and the College of Arts and Sciences by:

1. Maintaining a low teacher-to-student ratio, enabling the Music faculty to focus on the individual needs of the students;
2. Providing instruction in music performance, music education, and music industry-related disciplines, through multicultural, liberal studies-based curricula;
3. Providing professional services to the public schools by Music faculty, in support of the goals of the Kentucky Education Reform Act of 1990 (KERA);
4. Preparing graduates to make significant contributions to society as music professionals; and,
5. Keeping a strong presence in the cultural life and educational environment of the Frankfort community and surrounding region through public performances of its students, student ensembles, and Music faculty.

Area of Music Faculty and Staff

The Area of Music has nine full-time faculty members, one part-time faculty member, and one support staff (faculty accompanist). The Area of Music has no other support staff; secretarial services are
provided by the Division of Fine Arts Office administrative secretary. See Appendix-A: Area of Music Faculty and Staff for individual position responsibilities and Appendix-B: Area of Music Faculty Vitae for individual Music faculty credentials.

**Music Degree Programs Enrollment**

In the Fall 2012 semester, 33 students were enrolled in Area of Music degree programs:

Bachelor of Arts in Music........................................................................................................ 15 enrolled

Bachelor of Music .................................................................................................................... 17 enrolled

Music Performance Specialization (7 total) – 6 Vocal majors + 1 Instrumental major
Music Education Specialization (10 total) – 7 Vocal majors + 3 Instrumental majors

Non-degree seeking (Donovan Scholar) ............................................................. 1 enrolled

*Total Enrollment in Area of Music degree programs* .............................................. 33 enrolled

**A. PROGRAM GOALS AND DIRECTIONS**

**Relationship of the Area of Music to the University’s Mission**

The Area of Music supports the University Mission by recruiting and educating a diverse population of majors and non-majors to compete in a global society through its undergraduate degree programs in music performance, music education, and liberal arts in music. Student-centered learning is facilitated by its small student-to-faculty ratio and a faculty that continually updates its pedagogy, enhances its knowledge through scholarly research and creative activity, and implements new resources and methodologies to enhance learning and motivate students. The Area of Music is actively engaged in Frankfort and the surrounding communities through its public service—e.g. ensemble performances and faculty activities in the schools and public venues—and partnerships with organizations such as the Frankfort/Lexington Chapter of The Links (*Keys to the Community*) and Kentucky Music Educators Association (KMEA). Such activities are an essential role of the Area of Music beyond the campus and positively impact the quality of life in Frankfort and the surrounding communities.

**Achievement of Items Outlined in the University’s Strategic Plan**

The Area of Music strives to achieve these items outlined in the University Strategic Plan:

**University Strategic Plan: Academic Excellence and Programs—Honors Program**

Incorporate the Whitney M. Young School’s ideals and methods into more areas of campus to expand and broaden university teaching concepts and styles.

Students enrolled in all Music degree curricula may pursue the Whitney M. Young School Honors Core to fulfill the University's Liberal Studies requirements. During their matriculation through the Honors Core they are cooperatively advised by a Music faculty advisor and a WYS faculty advisor. Area of Music degree curricula are not considered to be “great books” based, as is the WYS Honors Core. However, Music majors are continually exposed to archetypal musical literature, in many cases musical monuments—i.e. the “great books” of music performance, history, theory, and literature. They must acquire a knowledge base of this literature to promote their development of thinking and creative skills, and are required daily to use these skills to read and think, listen analytically, and perform using music’s unique symbol system, the notation that facilitates expression of artistic meaning—all to develop the marketable skills they will need as they enter their music profession.
University Strategic Plan: Academic Excellence and Programs—Faculty Development
Establish faculty incentives and reward structures, including development grants, load reductions and promotion and tenure recognition, to encourage use of technology in the learning environment, including distance learning.

Music faculty have received Title III grant funds to design and install a ProTools™ recording laboratory for music composition students in the B.A. Mus. program, and to design and install SmartMusic™ workstations in all practice rooms to provide intelligent, interactive practice environments for all Music majors, to be available in the Fall 2013 semester.

University Strategic Plan: Public and Private Stewardship of Place—Education
Work more closely with the local school districts.

Local school districts benefit each year from Area of Music faculty and student activities on-campus and in the local schools, e.g.:

- Annual KMEA District-7 Middle School Band Workshop (students and instrumental music directors from the KSU service area middle schools) and Middle School Honors Choir Festival, each Spring semester;
- Performance exhibitions for area high school marching bands (KSU Homecoming Battle of the Bands), each Fall semester;
- Visitations of instrumental Music majors to public school band classes (e.g., Central High School Band Clinic, Jefferson County Schools, Louisville, Kentucky);
- Presentation of a marching band clinic and choreographed routines for the Louisville All-Star Marching Band;
- Numerous instrumental Music faculty performances in Louisville area schools, conducting jazz ensemble rehearsals at Scott County High School and provision of music lessons to students in the absence of the band director (on medical leave);
- Music faculty offer voice and instrumental lessons and clinics to help high school students prepare for solo/ensemble festival performances.

University Strategic Plan: Public and Private Stewardship of Place—Regional Needs
Increase visibility of KSU throughout the regional area.

The activities of students and faculty of the Area of Music enhance the visibility of KSU throughout the regional area, e.g.:

- First-ever participation by the KSU Marching Thorobred Band in the University of Kentucky Homecoming Parade, October 2012;
- Participation by the KSU Marching Thorobred Band each year in: the city of Lexington Roots and Heritage Festival Parade, cities of Frankfort and Versailles “Christmas Holiday” Parades, and Louisville’s Kentuck Derby Festival Pegasus Parade;
- Regular performances by the KSU Concert Choir for the Governor and General Assembly of the Commonwealth of Kentucky, in Frankfort, Louisville, and Lexington area churches, in KSU service area school districts and school districts outside of the KSU service area, e.g. Owensboro and Daviess County schools, Bowling Green and Warren County schools;
- Regular performances by the KSU Gospel Ensemble in Frankfort, Louisville, and Lexington area churches and churches outside of the KSU service area, e.g. Bowling Green, and in other central Kentucky area venues, e.g. Georgetown College, and Kentucky History Museum.
University Strategic Plan: Outstanding Facilities

Construct new buildings and facilities to serve University needs.

The current facility, David H. Bradford Hall, was built approximately 50 years ago, lacks sufficient and appropriate instructional space for music classes and rehearsal space for ensembles, suffers from structural and maintenance issues, and is grossly inadequate for current needs of the Area of Music. In 2003 the Area of Music developed in a detailed proposal for a new KSU Performing Arts building to provide classrooms, rehearsal halls, a recital hall, auditorium, theatre, black box theatre, and technical support workshops in a state-of-the-art facility for its students and faculty. A new facility would significantly enhance student learning, become a locus for musical and theatre arts activities in Frankfort and the surrounding communities, and provide a strong recruitment and retention tool for Music degree programs. As a result of the Music Area’s proposal, a new facility was included in the University Strategic Plan previous to the current plan. However, a new facility is not included in the current plan. The Area of Music strongly recommends that this new performing arts facility proposal be considered by the University administration in its capital construction plans. See Appendix-D: Areas of Music and Speech/Theater/Communication Performing Arts Facility Proposal (2003).

University Strategic Plan: New Generation Technology—Hardware/Software Update & Support

Systematically update all computer hardware and software over an established refresh cycle that approximates the useful life of the technology.

The Area of Music continually struggles to provide barely-adequate technology resources in support of academic computing and instruction in the Music laboratories—i.e. Music Technology Laboratory and Music Theory CAI (computer-assisted instruction) Laboratory (which both use the same hardware resources in room BH-G8, but software unique to each type of instruction). Hardware resources typically are computer workstations repurposed by Information Technology from other academic units on campus. Roland™ synthesizer keyboards interfaced with those workstations were purchased 14 years ago (Fall 2000) and are obsolete. For example, these keyboards require external data storage via 3-1/2 floppy disk (technology that is no longer available) and interfacing with computers via external MIDI (music instrument digital interface) hardware with proprietary cabling and software drivers that are not compatible with current operating systems, i.e. Windows-7 or Windows-8. USB direct interfacing without external hardware/ cabling as well as flash data storage (SD, SDHC, or USB) was not available when these keyboards were purchased.

All courses in the music theory and composition sequences, instrumental and vocal arranging, marching band techniques, and music education methodology require experiences and proficiency in utilizing music technology. Notwithstanding incompatibility of the obsolete synthesizer keyboards, all workstations have the current versions of software for creativity (Finale); CAI/tutorial/drill-and-practice (Aurelia), and productivity (Microsoft Office). However, without a significant infusion of funds to completely re-equip the Music Technology Laboratory with new computer hardware, software, and peripherals, that meet the unique specifications of a music computing lab (which is different from other types of instructional labs, such as in the School of Business), as well as new digital keyboards and playback/monitoring hardware, delivery of music instruction and student learning of skills necessary to function as music professionals will become increasingly difficult if not impossible.

New generation technology in the Area of Music includes the newly-installed ProTools™ recording laboratory for music composition students in the Bachelor of Arts in Music degree program, and soon to be installed SmartMusic™ workstations in the Area’s practice rooms to provide intelligent, interactive practice environments for all Music majors. As stated above, these resources will become available to students during the Fall 2013 semester.

The goals of the Area of Music for the next six years are contained in Appendix-E: Area of Music Six-Year Strategic Plan.

**Evidence of Growth in the Area of Music**

Growth in the Area of Music is evidenced in its students’ accomplishments, significant curricular changes, development of new instructional resources and partnerships, and increased recruitment, retention, and degree non-completer re-enrollment activities:

**Student Accomplishments**

- Vanessa Henderson—soprano and Music major recently won 2\textsuperscript{nd} place in the National Association of Teachers of Singing (NATS) Kentucky-Indiana district competition held at the University of Evansville and will compete in the regional competition at Western Kentucky University, April 2013.
- Meghan Bestler—soprano and transfer Music major recently won 3\textsuperscript{rd} place in the American Spiritual Voice national competition held at Lake Erie College, in Ohio.
- Concert Choir, Show Choir—Dr. Carl Smith, Director of Choral Activities; Gospel Ensemble—Dr. Leon Richard, director:
  - Vocal music majors comprise a majority of these ensembles’ rosters and serve as section leaders and key soloists, and in the Gospel Ensemble, as a student director.
  - The Concert Choir’s choral renditions often feature student soloists and receive outstanding accolades from Frankfort and surrounding communities, the Kentucky Governor and General Assembly, KSU alumni (during Annual Spring tour) and KSU administrators, faculty, staff and students.
  - The Gospel Ensemble performs fall and spring Gospel Extravaganzas, and concerts for local and surrounding church and community organizations, as well as out-of-state churches. Music majors lead the program as student director and musicians (keyboards, percussions and electronic instruments).
  - KSU’s Opera/Musical Theatre Workshop (O/MTW) is one of only a few NASM-accredited HBCU opera/musical theatre programs and has been in existence since the late 1970’s, founded by Dr. Carl Smith. Since then the Opera/Musical Theatre Workshop has produced operatic and musical theatre performances each semester. Currently under the direction of Mr. Vincent Davis, Assistant Professor of Voice and O/MTW, on November 16, 2012 the company successfully presented *Mozart and More—Operatic Scenes from The Marriage of Figaro, The Magic Flute, and The Elixir of Love*, whose cast included leading roles performed by vocal music majors. This Spring semester 2013, the O/MTW will mount a production of George Gershwin’s one-act Afro-American jazz opera, *Blue Monday*.
- Marching Thorobred Band, Symphonic Band, Pep Band—Kalomo Bailey, Director of Bands; Jazz Ensemble—Hunt Butler, director; Percussion Ensemble—Robert Griffin, director:
  - Instrumental music majors comprise a majority of these ensembles’ rosters and serve as section leaders and key soloists.
  - The renowned Marching Thorobred Band’s pre-game and halftime shows for nationally-televised (ESPN-U) football games such as the Gateway Classic have spotlighted key soloists and the band’s Drum Majors. As well, its performances at athletic events, commencement ceremonies, and other formal events receive outstanding accolades from...
Frankfort and surrounding communities, alumni and KSU administrators, faculty and students and staff.

- The Jazz Ensemble presents annual fall and spring concerts, and performs for University events such as Southern Interdisciplinary Roundtable on African Studies (SIRAS) plenary sessions and HBCU Showcase programs, as well as community events.

- The Percussion Ensemble performs annual concerts and for University events such as SIRAS plenary sessions and is featured on the Symphonic Band’s annual Spring concert and KSU commencement ceremonies, and has performed in area schools.

- Six Symphonic Band students (including four Music majors) were selected for the Kentucky Music Educators Association (KMEA) Intercollegiate Band, to perform at the 2013 KMEA In-Service/Professional Development Conference, in Louisville. Each year, six to eight instrumentalists from KSU are selected for the ensemble by an audition panel comprised of Kentucky college and university band directors.

**Significant Curricular Changes**

- Reduction of credit hour requirements for all Music degrees to 120, effective Fall 2013—B.A.Mus. and B.M. (music performance) approved by the University Faculty Senate (October 2012) and B.M. (music education) approved by the University Teacher Education Committee (December 2012)

- An elective Music Production track has been added to the B.A.Mus., including several new MUI Music Industry courses that have been approved by the Faculty Senate to be offered beginning Spring semester 2013—MUI 298, 398, 498 Special Topics in Music Production, and MUI 499 Senior Project in Music Production. The courses have hybrid structures, i.e. integrate online and classroom components for accessibility by both traditional and non-traditional students, may be repeated for credit, and will be offered as needed to facilitate students’ matriculation through the curriculum.

**Increased Recruitment, Retention, and Degree Non-Completer Re-enrollment Activities**

**Recruitment**

- Recruitment numbers for the 2013–2014 AY have significantly increased from the 2012–2013 AY:
  - Area of Music vocal and instrumental music faculty completed the first round of out-of-state recruitment trips during the months of November and December—recruitment activities were focused in school districts in the Detroit, Chicago, Indianapolis, and Memphis metropolitan areas, particularly where Music faculty have professional relationships with school instrumental and choral music directors, and where KSU alumni organizations are prevalent. See Appendix-L: Fall 2012 Semester Music Recruitment Data.
  - Recruitment resumes in January 2013 and focuses on Kentucky school districts.
  - Other out-of-state recruitment to occur in the Spring 2013 semester includes Columbus, Cincinnati, and Cleveland, Ohio; and Atlanta.
  - Summary of Fall 2012 semester recruiting activities:
    - 155 total interested high school seniors (instrumentalists/vocalists) from Fall 2013 semester tallies
    - 51 projected 2013–2014 AY Music majors from Fall 2013 semester tallies (28 instrumental, 23 vocal)
    - Total projected number of projected 2013–2014 AY Music majors will increase in the Spring 2013 semester from further recruitment activities in Kentucky and out-of-state school districts.
    - Based on the success of the Fall 2012 semester’s recruitment activities, beginning in the 2013–2014 AY the Area of Music projects as many as 25–30 new majors for Fall 2013. However, this number is variable due to external factors, e.g. financial aid, academic eligibility, etc.
Increased Retention and Degree Non-Completer Re-enrollments for 2012–2013 AY

- Increase in first- and second-year Major Applied matriculation—the Sophomore Applied Music Proficiency Examination is the jury heard by a quorum of applied music faculty to determine the student’s mastery of performance skills prerequisite to matriculation through 300- and 400- level applied music courses. Based on the pass/fail outcome of the jury the Music Faculty will advise the student to continue in their Music degree program or elect another degree program in the University:
  - Fall 2012—Two Music majors (instrumental) passed the Sophomore Applied Music Proficiency Examination.
  - Spring 2013—Eight sophomore Music majors (5 voice, 3 instrumental) are enrolled in MUA 262 Major Applied IV and are expected to pass.

- Increase in re-enrolling Music degree non-completers:
  - Anticipation of 120 credit hour Music degrees effective in the Fall 2013 semester has so far attracted seven (7) degree non completers to re-enroll at KSU and complete a Music degree, with more re-enrollees expected.
  - Three returning non-completers are on track to graduate in 2013; one in May 2014; three more in the 2014–2015 AY.
  - Based on current inquiries, the Area of Music can expect three to five re-enrolling degree non-completers each year beginning in the 2013–2014 AY.

Development of New Instructional Resources and Partnerships

- Installation by Dr. Barry Johnson, Associate Professor of Music Theory and Composition, of a new, industry-standard ProTools™ digital recording/editing laboratory for music composition students in the B.A.Mus. degree program. The ProTools™ studio provides a teaching/learning environment previously unavailable to music composition students.

- Installation by Dr. Louis G. Bourgois III of new SmartMusic™ intelligent, interactive practice environments in the BH-G10 area practice rooms. SmartMusic™ practice rooms provide a state-of-the-art practice room environment (intelligent virtual accompanist) for Music majors.

- As a result of efforts by Dr. Barry Johnson, the Middle Tennessee State University Department of Music (Murfreesboro, TN) has agreed to partner with KSU, beginning Spring 2013, to ensure the success of the B.A.Mus. degree and its music industry studies elective track in music production.

Cultural and Societal Need for the Area of Music

Music is a direct avenue to all cultures. Within the vast domain of music the study of diverse music forms, genres, and styles allow students to acquire the ability to communicate knowledge, experience, beliefs, values, attitudes and meanings of music inherent to a way of life for groups of people of different cultures. Music is an integral component of the study of cultural history through the study and performance of all genres of music passed along by written and oral traditions through the generations.

KSU’s Music majors acquire knowledge of their own and other diverse cultures through their study of music history and literature, music theory and analysis of musical symbol systems transmitted through the course of human history, and acquisition of musical performance skills and repertoire through applied music studies (instrumental, voice, composition) and large and small vocal and instrumental ensemble performance studies. Teaching and learning instructional methods in music education courses (music education majors’ required courses and the MUE 333 course for non music majors) integrate music from other cultures and regions of the United States, and students must demonstrate their acquired knowledge and skills to integrate music from a variety of cultures in hallmark assignments (lesson plans) and classroom presentations.

The musical tastes of today’s society demand widely diverse musical genres to be performed by artists and groups spanning a broad spectrum of classical, jazz, contemporary pop, hip-hop, soul, rhythm
and blues, reggae, rap, country/western, folk, and many more. As evidenced by the multi-billion dollar revenues posted in digital downloads and sales of compact discs, sheet music, books, instruments, music accessories, and ticket sales to live performances in stadiums filled with cheering crowds or audiences filling concert halls and opera and musical theatre productions, today’s society has an intrinsic need for music in their lives, whether it is sacred or secular or somewhere inbetween.

The degree programs in the Area of Music prepare their graduates for careers that meet the needs of today’s society. Whether it is the liberal arts degree in music (B.A.Mus.) with its elective tracks in music production, composition, or performance, to the more prescriptive professional degrees (B.M. in music performance or music education), graduates of those programs are prepared to enter a variety of professions within the music and entertainment industry, performance, elementary/secondary education (as state-certified music educators), and private studio teaching.

The Area of Music is an academic unit within the only HBCU in the Commonwealth of Kentucky, and as such, it services a distinct demographic population within the state and the U.S., i.e. persons of African-American descent.

B. FACULTY

The Area of Music complies with NASM standards for accreditation. As such, the number of Music faculty (nine full-time, one part-time, one staff accompanist) is appropriate to cover the size and scope of the B.M. and Bachelor of Arts in Music degree programs and support and services courses offered; the size of the Area of Music comparable to other universities of similar size.

Music Faculty Activities that Support Program Goals

Consistent with the bylaws of the Board of Regents, established University policies and procedures, and the Constitution of the University Faculty Senate, Area of Music faculty have a vital role in the collegial governance of the Area and the Division of Fine Arts. The faculty hold regularly scheduled meetings, meets in special general sessions on the call of the Fine Arts Division Chairperson or Dean of the College of Arts and Sciences. Minutes of faculty meetings are provided to each Music faculty member and to University administration officials as required. Within the limits established by University policies and the Faculty Senate Constitution, the faculty of the Area of Music determine the educational policies of the unit. It makes recommendations on matters of curriculum and academic policy to the Faculty Senate and on other matters to the Fine Arts Division Chairperson. The faculty of the Area of Music has jurisdiction over matters concerning its internal policies, to the extent these do not conflict with other academic units, colleges, the Faculty Senate Constitution, or University policies and procedures. It has primary responsibility for the development of policies on such matters as academic requirements, courses of study, class schedules, and curricular matters. The faculty participate closely in strategic planning, e.g. see Appendix-E: Area of Music Six-Year Strategic Plan; review and revision of curricula, e.g. the most recent comprehensive revisions to all degree curricula become effective Fall semester 2013; and as peer reviewers in the comprehensive faculty evaluation process as set forth in the Faculty Handbook, rev. Feb. 2012.

Advisement to majors in the Area of Music is provided by a three-member Music Advisement Committee, with assignments based primarily on the faculty member’s area of expertise, and the Fine Arts Division Chairperson and Area of Music Coordinator ex officio. Committee members regularly communicate with each other to discuss the academic status and curricular progress of each major advisee. Typically, the overall academic success of each of the Area’s 32 majors are assessed by reviewing each student’s cumulative and semester grade point averages, and for each course in which they are enrolled, their midterm and final grades and the course’s required or elective status. Course pass rates (particularly applied music, music theory, music history, and music education) are monitored to determine if any adjustments in curriculum may be necessary. Area of Music Advisement Committee members include Dr. Barbara Buck and Dr. Roosevelt
Shelton (Music Education, 10 advisees); Mr. Vincent Davis (Music Performance, 7 advisees); and Dr. Barry Johnson (B.A.Mus., 15 advisees).

The general qualifications and specific competencies of each Area of Music faculty and staff member comply with NASM standards for accreditation (see Appendix F: NASM Handbook 2011–2012 Excerpts), and support the fulfillment of student learning outcomes.

**Faculty professional development activities and scholarly/creative activities:**

**Mentoring and Evaluation Processes for Junior Faculty**

Junior faculty are evaluated in accordance with the criteria and procedures set forth in the *Faculty Handbook, Appendix-I Comprehensive Evaluation System for Assessment Faculty Performance* (1995, rev. 2011), and *Section 2.6 Promotion and Tenure: Policies and Standards*. Junior faculty meet with the Fine Arts Division Chairperson regularly during their first year of appointment to the Music faculty for orientation to policies and procedures of the University, and to develop and review their individual Professional Development Plans in accordance with the Comprehensive Faculty Evaluation System procedures.

**Faculty professional development activities and scholarly/creative activities:**

**Evaluation and Developmental Strategies for Tenured Faculty**

Tenured faculty are evaluated in accordance with the criteria and procedures set forth in Appendix-I of the *Faculty Handbook, Comprehensive Evaluation System for Assessment Faculty Performance* (1995, rev. 2011), and *Section 2.6 Promotion and Tenure: Policies and Standards*. Tenured faculty meet with the Fine Arts Division Chairperson each academic year to develop and review their individual Professional Development Plans in accordance with the Comprehensive Faculty Evaluation System procedures. See Appendix-C: Area of Music Faculty Professional Development/Annual Conference Activities and Achievements.

**Faculty Accomplishments in the Areas of Teaching/Advising, Research/Creative Activity, and Service to KSU and to the Profession**

Faculty accomplishments are contained in the Annual Reports submitted by the Fine Arts Division Chairperson. For further information see Appendix-B: Area of Music Faculty Vitae and Appendix-C: Area of Music Faculty Professional Development/Annual Conference Activities and Achievements.

**Faculty Development**

Essential resources for faculty development, technology, *et al* are included in the annual Area of Music budget requests submitted by the Division of Fine Arts (see Appendix-N: Area of Music 2013–2014 FY Budget Request). Full funding of those requests by the University administration would facilitate accomplishment of Area goals (see Appendix-E: Area of Music Six-Year Strategic Plan).

Funds currently allocated to the Music Area ($14,400 for FY 2012–2013) for general operating/supplies, travel, communications, services, and other expenses are wholly inadequate to maintain quality programs—whether the funds are for classroom and laboratory resources, performance ensemble resources, travel expenses, program and poster printing and mailings, or skilled services (such as carpenters, painters, casual musicians for stage productions, or guest artists). The KSU administration expects the Music Area to recruit, retain, and graduate Music majors in its B.M. and Bachelor of Arts in Music degree programs, and maintain the quality of its degree programs and performance ensembles. *To do so requires a significant infusion of funds by KSU for FY 2013–2014*. Otherwise, those degree programs and performance ensembles will continue to decline and languish, to the detriment of Music majors and non-majors enrolled in them, and to the embarrassment of KSU in the public view. The cumulative increase in funding above the FY 2012–2013 levels requested for all object codes for FY 2013–2014 is $206,781.00, with a total budget.

- 9 -
request of $221,181.00 for FY 2013–2014. In lieu of individual Music faculty justifications for budget requests, this narrative highlights the overall need for significant budget increases.

Significant parts of Music degree curricula are technology-based. Software and random access memory (RAM) upgrades for laboratory computer workstations are required for all courses that integrate music technology with instruction or require music technology-based student creativity and/or productivity: (1) for all Music majors—the course sequences MUS 112, 114, 212, 214 Music Theory I–IV and MUS 113, 115, 213, 215 Aural Skills I–IV; for the Bachelor of Arts in Music music industry studies elective track—MUI 203 Music Technology Applications, MUI 298, 398, 498 Special Topics in Music Production, and MUI 499 Senior Project in Music Production; for the B.A.Mus. music composition elective track—MUA 105, 106, 205, 206, 305, 306, 405, 406 Music Composition I–VIII; for the B.M., music education specialization—MUE 203 Technology in the Music Education Classroom; for the B.A.Mus. and B.M. (music education and music performance specializations) MUS 403 Instrumental and Vocal Arranging; and other courses as deemed necessary by instructors.

Large and small instrumental and vocal ensembles in the Area of Music are open to all University students by audition and consent of the director. The ensembles present multiple performances on- and off-campus during the academic year, as well as render outstanding services for many of KSU’s special events, in the Frankfort community, and surrounding area. The large University ensembles’ directors (Dr. Carl Smith—Concert Choir, Show Choir; Mr. Kalomo Bailey—Marching Thorobred Band, Symphonic Band, and Pep Band) along with Music faculty recruit Music majors and non-major students for their ensembles, as well as students for all KSU academic units. In order to increase enrollment in Music degree programs and majors’ and non-majors’ enrollment in Music performance ensembles, and attract academically and musically talented students, the directors and Music faculty must travel to high schools in Kentucky and the southeastern U.S. and Great Lakes regions (Ohio; Michigan; Illinois; Indiana; Detroit, Atlanta and Chicago metro areas, Georgia; and Tennessee). Recruitment beginning in the early Fall semester is essential for KSU to compete effectively with other colleges and universities. Travel funds are essential for ensemble directors and Music faculty to maintain KSU’s visibility in Kentucky schools and those out-of-state in order to attract freshman scholars and musicians.

Costs for choral and instrumental performance materials, attire, new instruments and instrument maintenance, and publications are continually increasing. Accordingly, the current funds provided for those items are wholly inadequate. For example, appropriate attire or costuming for the Concert Choir, Show Choir, and Opera/Musical Theatre Workshop are often difficult at best to provide due to the cost of frequent alterations and materials that are required beyond budget allocations. Uniform maintenance for the Marching Thorobred Band is increasingly expensive—and with the Marching Thorobred Band appearing regularly at home football games, local and regional events, and in national broadcast media venues each year, it essential that the band look its best to represent KSU. More egregious, for a number of years students in the Marching Thorobred Band, Pep Band, and Symphonic Band have been performing on inadequate instruments that in many cases are unrepairable junk due to normal wear and deterioration, and which still need to be replaced. Even more egregious, the Music Area’s concert percussion instruments have not been upgraded since 1975—these are the same instruments that were in use when the present percussion instructor was a KSU student (Mr. Robert Griffin, Associate Professor of Music). Most of the percussion instruments are inoperable, missing essential parts, and are in dire need of repair just to make them function at a mechanical minimum. Since the National Association of Schools of Music accreditation on-site evaluation occurs in the Spring semester of the 2015–2016 AY, it essential that these instruments be replaced as soon as possible. Or, consider that the Concert Choir has been actively performing annual Spring concert tours for 50 years, sponsored in large part by KSU alumni. These concert tours continue to be a significant source of pride for KSU and its alumni. A major emphasis of these long-distance trips to major metropolitan areas in the U.S. (Chicago, Cleveland, New York, Atlanta, et al) is to recruit Music majors as well as students who represent a broad academic spectrum of the University. Further, the newly-appointed Opera/Musical Theatre Workshop director, Mr. Vincent Davis
(Assistant Professor of Music and a KSU alumnus), wants to establish an “Opera On Wheels” program to actively engage students in local community and public and private school performances of opera—such community engagement by Music students and faculty is an essential role that KSU undertakes. This costs money. Even with the national visibility of the Concert Choir, Show Choir, Gospel Ensemble, and the Marching Thorobred Band, and the community involvement of Area of Music ensembles, their quality and the quality of the Music Area’s degree programs cannot be maintained with the current $14,400 budget allocation.

To reiterate, a significant infusion of funds by KSU for FY 2013–2014 is needed. Otherwise, the progress made to date by the Music Area revitalizing and positioning itself to increase its major enrollments and retention in the short term, and graduation rates in the long term, will be wasted efforts at best. And the Music Area, its degree programs and its renowned performance ensembles will continue to decline and languish, to the detriment of Music majors and non-majors enrolled in them, and to the embarrassment of KSU in the public view.

Full-time and Adjunct Music Faculty Needed to Accomplish Area of Music Goals

Three Music faculty members will retire at the end of the current nine-month contract period (May 11, 2013)—Dr. Louis G. Bourgois III, Professor of Music and Dr. Carl Smith, Professor of Music Emeritus—or at the end of the current twelve-month contract period (June 30, 2013)—Dr. Barbara Buck, Associate Professor of Music and Chairperson of the Division of Fine Arts. Accordingly, full-time tenure-track faculty members with qualifying credentials to meet the SACS 18-hour rule for graduate credits in the teaching discipline and NASM accreditation standards needs to be appointed to teach: (1) major and minor applied low brasses, music history and literature, and music industry studies; (2) applied voice and vocal music education; and (3) concert choir and show choir, as Director of Choral Activities.

The Provost/Vice President for Academic Affairs has indicated that Dr. Bourgois’ position in major and minor applied low brasses, music history and literature, and music industry studies will not be filled, which will require the hiring of academically-qualified adjunct instructors to teach courses in those disciplines—a difficult task at best, and to identify adjunct instructors with qualifications in more than one discipline, a near-impossible task, considering the specializations of music professionals in today’s academic marketplace. With the retirement of Drs. Smith and Buck, KSU must identify and appoint visiting professors in their positions as soon as possible, so that the vacancies can be announced and Area of Music search committees can be convened to vet applicants’ credentials for permanent tenure-track appointments.

The university administration has not made a decision regarding the long-term status of the Director of Bands, who has been on administrative leave during the Spring 2013 semester. This inaction, if it is not resolved by the end of the Spring 2013 semester will negatively impact the KSU Marching Thorobred Band prior to and in the Fall 2013 semester.

Further, an adjunct string instructor will be needed in the 2013–2014 AY to teach the required MUC 341 String Instruments Class for seven B.M. in Music Education majors.

Faculty Diversity

The Area of Music is a small academic unit comprised currently of a full-time faculty of six African-Americans and three Caucasians, one African-American part-time faculty member, and one Asian staff accompanist. The faculty roster is stable—78% of the Music faculty are tenured and have served the University from 7 to over 50 years; three faculty retirements occurred, 2009 – 2011 in voice (African-American), piano (Caucasian), and music theory (Caucasian); and two tenure-track faculty appointments in voice (African-American) and combined piano/music theory (Caucasian) began Fall 2012. As such, the Area of Music demography is diverse.
C. MUSIC CURRICULA AND THEIR IMPACT ON STUDENTS

Content and structure, e.g. numbering and sequencing, of the B.M. and B.A.Mus. curricula conform to and comply with NASM accreditation standards. See Appendix F: NASM Handbook 2011–2012 Excerpts. Beginning in the Fall 2013 semester, with changes incorporating the recently-approved revised Liberal Studies Cores—42 credit hours for the B.A.Mus. and B.M. in Music Performance, or 36 credit hours for the B.M. in Music Education—all degree curricula in the Area of Music will require 120 credit hours. Both degrees share a significant number of musicianship, musical performance, and supportive courses in music, so there is no course proliferation in either program nor can any component of either degree program be eliminated. No courses in either degree program duplicate, in whole or in part, courses in other academic units. See Appendix-G: NASM-compliant Music Degree Curriculum Matrices (B.A.Mus., B.M.).

Student Learning Outcomes and Assessment.

Student learning outcomes required in Area of Music degree programs are in compliance with NASM standards for curriculum—i.e. demonstration of music competencies and skills by successfully completing a prescribed curriculum. See Appendix-F: NASM 2011–2012 Handbook Excerpts, pp. D3–D4 (liberal arts degree in music, i.e. B.A.Mus.), D6–D9 (music performance), D9–D13 (music education). To successfully compete for music careers and gain admittance to graduate schools, students must complete an undergraduate program in the Area of Music and at the advanced level must:

- Demonstrate mastery of music performing skills;
- Demonstrate mastery of historical knowledge in music;
- Demonstrate mastery of theoretical skills in music;
- Additionally, for Music Education majors,
- Demonstrate mastery of musical skills and knowledge sufficient for teaching music at the elementary and secondary schools.

Area of Music—Indicators of Mastery

Performance: Applied music juries and proficiency examinations, and recital hearings –

All Music majors must:

- Pass an applied music jury examination on their principal instrument or voice at the end of each Fall and Spring semester of study, to successfully complete each level of applied study, i.e. MUA 161, 162, 261, 262, 361, 362, 461 Major Applied I–VII; MUA 181, 182, 281, 282, 381, 382, 481, 482 Performance Major Applied I–VIII;
- Pass the Sophomore Applied Music Proficiency on their principal instrument or voice at the end of their fourth semester of study (MUA 262 or MUA 282);
- Pass the Piano Proficiency Examination to determine achievement of required keyboard skills competencies;
- Pass a recital hearing before a quorum of music faculty 3 weeks prior to the recital performance, if enrolled in MUA 382, MUA 461, or MUA 482 (not applicable to the B.A.Mus.); and,
- Successfully complete the performance ensemble requirements prescribed in their curriculum.

Instrumental/Vocal Arranging: Music majors must pass a sequence of courses in music history, theory, aural skills, and instrumental/vocal arranging –

All Music majors must:

- Pass MUS 321 Survey of Music History I and MUS 322 Survey of Music History II, which require mastery of knowledge of music genres and styles from Antiquity to the present.

Music Education majors, in addition to the above requirements, must demonstrate competencies for teaching music in the elementary, middle, and secondary grades (P-12 certification) by passing a sequence of courses in music education and professional education—

All Music Education majors must:
• Be admitted to the School of Education by meeting the criteria for TEP admission and submission of an electronic portfolio containing MUE 203 and EDU 202 artifacts;
• Successfully complete an interview by School of Education faculty;
• Be admitted to and successfully complete Supervised Teaching;
• Pass MUE 203, 331, 332, 348, 437 (instrumental majors); MUE 203, 331, 332, 435 or 437 (keyboard majors); MUE 203, 331, 332, 435 (vocal majors); and pass EDU 202, EDU 302, EDU 304, EDU 310, EDU 484.

Educational, Professional, and Career Goals Possible for Music Majors.
See the narrative, Current Employer Demand and Post-Graduate Study Opportunities (page-17).

Student Engagement in Research, Inquiry Processes, and/or Creative Endeavors in Music and Opportunities for Interaction with Music Faculty in their Pursuit of Research and/or Creative Activities.
See the narratives: A. Program Goals and Directions (page-2); Evidence of Growth in the Area of Music and Student Accomplishments (pages 5–6).

Curricular “Bottlenecks”—Understaffed Required and/or Prerequisite Courses and Attempted Solutions; High Failure Rate Courses and Mitigation.
Courses and number of sections offered each semester by the Area of Music comply with KSU’s Eight Semester Plan (rev. June 2011) and are not oversubscribed. The Music faculty periodically reviews B.M. and B.A.Mus. curricula for relevancy and compliance with accreditation standards, making changes as necessary. See Appendix-H: Curricular Changes (2012–2013 AY).

Understaffed Course—Student Progress Impediment
MUC 341 String Instruments Class is scheduled to be offered each Fall semester according to the University’s Eight Semester Plan—a required course for music education majors (P-12 teacher certification) and an elective course for music majors enrolled in the B.A.Mus. program. With no full-time string instrument specialist on the Music faculty, an adjunct instructor is needed. Due to the KSU administration’s reluctance to hire adjunct instructors, the course has been offered only sporadically. Students have had to wait additional semesters between the scheduled Eight Semester Plan offerings. The Area of Music cannot address the MUC 341 understaffing problem other than to request an adjunct instructor each time the course is due to be offered.

High Failure Rate Courses and Mitigation
Data provided by Institutional Research shows a consistently high failure rate among students enrolled in the music theory/aural skills sequence during the period, 2006–2007 AY through 2011–2012. No enrollment data is available prior to 2007 since the current music theory/aural skills sequence was
implemented in the 2007–2008 AY. The table below shows the total students enrolled in the music theory/aural skills sequence (2006–2007 AY through 2011–2012 AY) and analysis.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 112 Music Theory I</td>
<td>n/a</td>
<td>21</td>
<td>18</td>
<td>24</td>
<td>15</td>
<td>21</td>
</tr>
<tr>
<td>MUS 114 Music Theory II</td>
<td>n/a</td>
<td>n/a</td>
<td>6</td>
<td>13</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>MUS 212 Music Theory III</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>5</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>MUS 214 Music Theory IV</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

- 2007-08 cohort...................... 85.7% total enrollment drop, semesters 1–4 (2007–2011)
- 2008-09 cohort...................... 83.3% total enrollment drop, semesters 1–4 (2008–2012)
- 2009-10 cohort...................... 75.0% enrollment drop, semesters 1–3 (2009–2012)
- 2010-11 cohort...................... 40.0% enrollment drop, semesters 1–2 (2010–2012)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 113 Aural Skills I</td>
<td>n/a</td>
<td>21</td>
<td>17</td>
<td>14</td>
<td>13</td>
<td>18</td>
</tr>
<tr>
<td>MUS 115 Aural Skills II</td>
<td>n/a</td>
<td>n/a</td>
<td>4</td>
<td>12</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>MUS 213 Aural Skills III</td>
<td>n/a</td>
<td>n/a</td>
<td>3</td>
<td>7</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>MUS 215 Aural Skills IV</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>3</td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>

- 2007-08 cohort...................... 71.4% total enrollment drop, semesters 1–4 (2007–2011)
- 2008-09 cohort...................... 76.5% total enrollment drop, semesters 1–4 (2008–2012)
- 2009-10 cohort...................... 75.0% enrollment drop, semesters 1–3 (2009–2012)
- 2010-11 cohort...................... 40.0% enrollment drop, semesters 1–2 (2010–2012)

To mitigate low student retention in the Music degree programs, and particularly in the music theory and aural skills courses, the Fine Arts Division Chairperson has appointed an Area of Music Retention Task Force (Mr. Kalomo Bailey, Director of Bands; Mr. Vincent Davis, applied voice and O/MTW Director; and Mr. Mark Tollefsen, applied piano and music theory) to monitor student progress; engage in early intervention and positive reinforcement to ensure that students perform to their maximum potential; and increase retention and graduation rates. Further, to aid entering freshmen in their transition to enrollment in MUS 112 Music Theory I during the Spring semesters, MUS 099 Fundamentals of Music will be offered online each Summer term and Fall semester.

Courses Provided by the Area of Music for the University’s Core Curriculum and Service Instruction for the School of Education

The Area of Music provides the course, MUS 130 Introduction to Music, as part of KSU’s Liberal Studies Core Curriculum. Open to non-music majors, the course is an introduction to the basic elements of music, styles, and cultural history (including western art music, non-western music, jazz, and popular music). Eight classroom sections and one online section are offered each Fall and Spring semester, with 18 students enrolled in each section (total enrollment of 162 each semester); one online section of MUS 130 is offered in the Summer term, with a total of 18 students enrolled—i.e. a total enrollment of 180 students per academic year.

In accordance with 16 KAR 1:010. Standards for certified school personnel, Section 1. Kentucky Teacher Standards for Preparation and Certification, Standard-1 (The teacher demonstrates applied content knowledge), and Section 4. Grade Levels and Specializations—Preparation for a Teaching Certificate, 2.b. Elementary School (Primary through Grade 5), the Area of Music provides the course: MUE 333 Fundamentals of Music for Early Elementary Teachers for elementary education majors in the School of Education. This course meets the instructional needs of early elementary teachers (P-5), emphasizing singing, listening, creative activities, use of Orff instruments, and basic keyboard skills. One classroom/laboratory course section is offered each Fall and Spring semester, with 10 students enrolled per semester—i.e. a total of 20 students per academic year. The course is taught in a lecture classroom...
designed and equipped with resources specifically for music instruction; the laboratory component of the course is taught in the Music Technology Laboratory—Elementary Music Room.

D. INTERDISCIPLINARY AND MULTIDISCIPLINARY ACTIVITIES

Music Faculty Participation In and Contributions to Interdisciplinary and Multidisciplinary Activities at KSU

The Area of Music has one faculty member (Dr. Roosevelt Shelton) who participates in interdisciplinary and multidisciplinary activities. Dr. Shelton devotes 75% of his faculty time to Integrative Studies. He currently teaches IGS 200 (3 credit hours), and IGS 201 (two sections, 6 credit hours total). No other Music faculty participates in interdisciplinary activities.

Cross-listed Courses Offered by the Area of Music

Cross-listed courses offered by the Area of Music include: MUS/AAS 323 African-American Music (3); MUS/AAS 325 Jazz History and Literature (3); and MUS/AAS 333 Music of Africa and Asia (3).

Note: MUS/AAS 333 is not listed in the 2012–2013 KSU Catalogue due to a typographical error.

E. RECRUITMENT AND PLACEMENT

Effectiveness of Recruitment and Retention Efforts by the Area of Music

The Area of Music has had inconsistent results in recruiting and retaining students. Recruiting Music majors requires off-campus visits to high school music programs to meet with prospective students (and sometimes, their parents and teachers), as well as personally administer entrance auditions in accordance with the admissions standards of the Area of Music degree programs. The Area of Music is unique, in contrast to other academic programs at KSU, in that it cannot recruit from the general KSU student population—it has to make personal contact with virtually all prospective Music majors before they arrive on campus.

For a number of years the Area of Music has had persistent problems in which recruitment funds either are not available or are not released in a timely manner, e.g. until late in the academic year, when many college prospects have already signed letters of intent and/or scholarship acceptance to other colleges and universities. In addition, on-campus duties (teaching courses, committee assignments, etc.) have at times made it difficult for some Music faculty to make off-campus recruitment visits.

One specific problem that the Area has identified—in part, a result of availability of funds and demands on faculty time—is a tendency to delay a majority of recruitment activities until the Spring semester. One of the goals for AY 2012–2013 stated in the Area of Music Six-Year Strategic Plan (see Appendix-E) is to focus recruitment efforts primarily in the Fall semester (prime time) to significantly increase the number of prospective Music majors. During the Fall 2012 semester target areas visited included Memphis, Detroit, Chicago, and Indianapolis. As a result, in December 2012, applications had been received from 51 prospective Music majors, with a total of 155 students who are interested in participating in the Bands or Concert Choir. See Appendix-L: Fall 2012 Semester Music Recruitment Data.

The Area of Music remains among the most visible academic programs within KSU that actively recruits statewide and out of state—activity that is essential to its survival. Music ensembles and faculty maintain a highly visible public service presence through their performances and master
classes. This interaction brings the Music program and University into contact with countless future prospective students.

Due to a number of external factors Music degree completion rates have been unsatisfactory. These factors include a curriculum requiring an excessive number of credit hours (e.g. as many as 144–145 credit hours for a B.M. degree in Music Education). After a few semesters of study, students would get discouraged with their progress and switch to other degree programs on campus or leave KSU entirely. During the Fall 2012 semester, the Area of Music successfully presented a new curriculum for all of our majors requiring a maximum of 120 credit hours. These new curricula will be in place in Fall 2013. Other external factors are presented on page 13 (Evidence of Growth).

Mitigation of Low Retention Rate

The following recommendations to mitigate the low retention rate are included in the Area of Music Six-Year Strategic Plan (see Appendix-E):

- Recruit qualified and capable students with varied backgrounds and interests in music;
- Encourage degree non-completers to re-enroll in the revised Music curricula to complete a degree;
- Continue to coordinate Music major advisement by discipline (music performance, music education, liberal arts in music) through the Area of Music Advisement Committee;
- Implement the Area of Music Retention Task Force to monitor Music majors and intervene personally with ones at-risk to ensure their matriculation;
- Conduct exit interviews of Music majors who have graduated or exited the Music degree programs prior to completion, in order to identify strengths and weaknesses in the programs.

Employer Demand and Post-graduate Study Opportunities for Music Graduates

Employer demand for Music graduates is expected to remain strong in the coming years. According to the United States Bureau of Labor Occupational Outlook Handbook:

Musicians, music directors and composers: Employment is expected to grow by 10 percent from 2010 to 2020, about as fast as the average for all occupations. Increases in demand for musical performances are expected to lead to employment growth. However, strong competition for jobs is anticipated because of the large number of people who are interested in this field.

Postsecondary teachers: Employment is expected to grow by 17 percent from 2010 to 2020, about as fast as the average for all occupations. Growth is expected as enrollments at postsecondary institutions at all levels continue to rise.

Self-enrichment teachers (private studio music teachers): Employment is expected to grow by 21 percent from 2010 to 2020, as more people seek to learn new hobbies and marketable skills.

The National Association for Music Education (NAfME) has noted that national averages for elementary through high school grades music teachers show that there appears to be a balanced supply and demand in this field. There is an abundance of post-graduate study opportunities for Music graduates; most recent KSU music graduates have pursued post-graduate studies. See the table below for data on Music graduates, degrees earned, known employment, and demographics.
F. RESOURCE MANAGEMENT

Area of Music Programs Productivity Indicators

Productivity indicators of the Area of Music for the past 6 years are discussed in the following narrative and contained in: Appendix-K: Music Course Enrollments (2006–2012); Appendix-L: Fall 2012 Semester Music Recruitment Data; Appendix-M: Area of Music Graduates (2007–2012)—Degrees Earned, Employment, and Demographics; and Appendix-O: Music Faculty Workload Calculation.

Music Course Enrollments

For historical data on Music course enrollments, see Appendix-K: Music Course Enrollments (2006–2012).

Teaching credits taught

Faculty teaching credits each semester range from the twelve credit hour threshold to a total within the 12–16 hour workload for applied music faculty and ensemble directors approved by the Faculty Senate in 2006 and revised May 7, 2007. Music faculty workload calculations combine traditional course/laboratory credits with a 3:2 ratio of contact hours-to-workload credits, and comply with NASM accreditation standards. See Appendix-O: Music Faculty Workload Calculation for a description of the NASM-compliant workload calculation.

Average class size in major courses

Major course class sizes range from one-one-instruction (MUA) major and minor Music applied course sequence to large ensembles, band and choir. Each major/minor applied course is assigned an instructor/ studio section number. Consequently if a class shows 40 enrolled for major applied courses, the total number is divided among studio/instructor sections according to voice and specific instruments: e.g., MUA 161-01, voice (6); MUA 161-02, upper brass (8); MUA 161-03, low brass (5); MUA 161-04, keyboard (3); MUA 161-05, woodwinds (4); MUA 161-06, voice (5); MUA 161-07, percussion (6). MUA minor applied instruction is also divided among instructor/studio sections, similar to major applied instruction. MUA 161 Major Applied I (for B.M.–Music Education or B.A. Mus. majors) or MUA 181 Performance Major Applied (B.M.–Music Performance majors) are a Music major’s first semester of the major applied course sequence. Prior to AY 2009–10 MUA Minor Applied I-VIII courses were offered to non-music majors in the bands and Concert Choir, and Music majors. Beginning AY 2010-11 at the direction of the Vice President for Academic Affairs (Dr. James Chapman), MUA Minor Applied I-VIII courses have been offered only to music majors who must fulfill minor applied course requirements as part of their degree curriculum. Freshmen non-major band students are currently required to take a one credit hour class instruction course according to their instrument during each of their first two semesters, i.e., MUC 101 Woodwind Class for Non-Majors; MUC 103 Upper Brass Class for Non-Majors; MUC 105 Low Brass Class for Non-Majors; MUC 107 Percussion Class for Non-Majors. The classes are taught by instrumental faculty according to instrumentation, with class sizes varying according to specific instrumentation and number of non-music major freshmen admitted to the band program. Some non-major instrumental classes have had low or no enrollment and have been cancelled—a direct impact of Vice President Chapman’s decision. Minor applied enrollments have declined since only Music majors may enroll in the courses.

In order to keep Music majors on track to graduate, and with the approval of the Dean, College of Arts and Sciences, course sections must meet a threshold of five majors enrolled to make, except for
music theory/aural skills (considered gatekeeper courses). Required Music majors’ courses with a graduating senior enrolled are permitted to make with four students.

The data below is compiled from enrollment numbers in lecture classes (MUI, MUS, MUE prefixes); ensembles (MUP prefix) other than Marching Thorobred Band, Symphonic Band, Pep Band, and Concert Choir (due to the high number of non-majors enrolled); woodwind, brass, and percussion performance instruction classes and piano classes (MUC prefix). Data do not include MUA courses that require one-on-one studio instruction for vocal, instrumental, or music composition instruction. In addition, some MUC courses’ enrollment caps are limited by the available resources: the Electronic Piano Laboratory has nine pianos, the Music Technology Laboratory has eight workstations.

<table>
<thead>
<tr>
<th>Average Music Class Size</th>
<th>(2006–2012)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Majors</td>
<td>10</td>
</tr>
</tbody>
</table>

The data below shows the total number of Music majors, freshman to sophomore retention rate, and academic actions for each semester.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester</td>
<td>Fall</td>
<td>Spr</td>
<td>Fall</td>
<td>Spr</td>
<td>Fall</td>
<td>Spr</td>
<td>Fall</td>
</tr>
<tr>
<td>Total Majors</td>
<td>35</td>
<td>39</td>
<td>57</td>
<td>No data</td>
<td>55</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>Suspension</td>
<td>0</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Probation/</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Dismissal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Withdrew</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Changed Major</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

**Freshman to sophomore retention rate**

As shown in the data above, the varying number of Music majors and the freshman to sophomore retention rate in Music is consistent with a campus-wide trend, in that rising sophomores often leave the university for various reasons, i.e. finances, loss of academic or non-academic scholarships, grade point related academic issues, high credit hour requirements, or personal reasons. Some Music majors change to non-Music degree curricula because of the intense discipline required for music study such as: significant weekly hours of practice on their principal instrument or voice in preparation; the pressure of solo performances for weekly applied music laboratory performance classes; music theory courses that require several hours of preparatory study each week; and the fact that most entering freshmen are not prepared to begin at even the music fundamentals (MUS 099) level, much less the first-year music theory course (MUS 112)—a problem common to all colleges and universities in Kentucky due to the inadequacy of preparation at the high school level. Further, approximately 40-percent of entering Music majors must enroll in at least one or two remedial courses in reading and/or mathematics.

**Low Graduation Rates—0 graduates (2006) to 5 graduates (May 2011)**

Graduation rates reflect low freshman-to-sophomore retention as described previously —2006 (0), 2007 (6), 2008 (3), 2009 (2), 2010 (1), 2011 (5), 2012 (3). Just as a significant number of students enter KSU with challenges in reading comprehension and mathematics skills, so do a number of Music majors enter Music degree programs with those challenges as well as inadequate music fundamentals skills (due to lack of such training at the middle/high school levels). Consequently it takes longer to develop Music majors to the advanced musical and technical levels to earn a Music degree and compete successfully for employment as music professional or acceptance into graduate music degree programs. Typically, KSU’s benchmark institutions will not admit students to their Music degree programs unless the students have achieved an ACT
score of 25 and few or no remedial course needs. See Appendix-M: Area of Music Graduates (2007–2012)—
Degrees Earned, Employment, and Demographics.

**Inadequate Staff Support for the Area of Music:**

**Continuing Need for an Additional Administrative Assistant**

The Division of Fine Arts has one Administrative Assistant-II who assists the Fine Arts Division Chairperson, e.g., by:

- Collecting data for reports to the College Dean, Provost/VPAA and the required annual NASM Higher Education Arts Data Service (HEADS) for all NASM-accredited colleges and universities;
- Serving as scribe for monthly divisional faculty meeting;
- Compiling data submitted by the three Area coordinators (Music, Art, and Speech-Communication-Theater) for faculty workloads and semesterly master course lists;
- Supervising day-to-day operations of the Fine Arts Division office.

The Administrative Assistant-II assists the Fine Arts Division Chairperson also provides administrative support for the faculty of the Areas of Music, Art, and Speech-Communication-Theater, e.g., by:

- Student and faculty travel logistics throughout each semester, i.e. travel expenses such as lodging, food, transportation, as well as budget requests for travel, faculty leave forms, and student travel request forms—for a number of students typically ranging from 15–140 (Concert Choir, Gospel Ensemble, Marching Thorobred Band, and Marching Thorobred Drumline and other Music Area ensembles considered to be University Ambassadors engaging in recruitment activities);
- Travel logistics for Music Area faculty professional development;
- Area of Music budgets (in addition to Art Area and Speech-Communication-Theater budgets);
- Posting notices to students from Music Area faculty or the Fine Arts Division;
- Purchase of classroom equipment and materials via Banner;
- Assignments of Music majors’ practice rooms and electronic access keycards; and,
- Preparation of electronic personnel action forms for divisional faculty, adjunct instructors, and staff.

Of the three Areas, the Area of Music is the largest and requires the most administrative support—particularly for the Concert Choir, Show Choir, Gospel Ensemble, and University Bands. The Administrative Assistant II provides excellent support for the Area of Music. However, the above listed duties and responsibilities are overwhelmingly tripled by assisting the two additional Areas.

**Inadequate Staff Support for the Area of Music:**

**Continuing Need for an Area of Music Staff Accompanist**

The Area of Music Staff Accompanist is an essential position for support of Area of Music faculty instructional delivery as well as performance experience for Music majors. The Staff Accompanist is an outstanding pianist and accompanist who renders superb support for the entire Area of Music. The Staff Accompanist: accompanies instrumental and vocal music majors during applied studio lessons, applied music jury examinations and weekly Laboratory and Performance Classes; provides appropriate piano accompaniments for Music majors’ junior and senior recitals; accompanies the KSU Concert Choir daily, its annual Spring Concert Tour, and for special performances on- and off-campus; and accompanies the Opera/Musical Theatre Workshop during rehearsals and for performances. The Staff Accompanist coaches required repertoire for Music majors’ studio lessons and the Opera/Musical Theatre Workshop, and teaches one music class per semester according to qualifications and Area of Music needs.
Inadequate Staff Support for the Area of Music:
Continuing Need for a Music Technology Laboratory (MTL) Coordinator (Part-time)

The Music Technology Laboratory Coordinator’s part-time position was terminated Fall semester 2012 after the Coordinator vacated the position. During the Spring 2006 on-site evaluators’ visit for accreditation by the National Association of Schools of Music, Music majors expressed significant concern that the Music Technology Laboratory was often closed due to no staffing outside of their regular class days/times. They had limited to no access to the lab outside of class to work with music theory/aural skills instructional resources for drill and practice, or complete music theory assignments and composition projects. Employment of a part-time laboratory coordinator was among the conditions for NASM’s 2006 accreditation re-affirmation. Currently the lab is closed to music majors working independently. Because of the computer hardware, music synthesizer keyboards, software, and peripherals contained in the lab, it must be monitored at all times when open. Particularly because music theory courses are part of the core curriculum, and the students’ academic achievement in those courses determines whether or not they matriculate to upper division Music courses in the degree programs, the Music Technology Laboratory Coordinator is an important position that should continue to be funded to ensure compliance with NASM accreditation standards.

Inadequate Staff Support for the Area of Music:
Continuing Need for an Assistant Manager of Bradford Hall Carl H. Smith Auditorium and Little Theatre

The Bradford Hall Carl H. Smith Auditorium and Little Theatre venues are open to all University events, surrounding counties public schools, community arts and non-arts organizations. One University employee has for a number years managed both venues in addition to working as lighting and sound technician. The Fine Arts Division Chairperson has repeatedly requested an additional full- or part-time lighting and sound technician to provide more efficient support for Area of Music musical productions, weekly Music majors’ applied laboratory performance classes, junior and senior recitals, large and small choral and instrumental ensemble performances, faculty recitals, and guest artist performances, as well as those of presenting organizations external to the university such as the Frankfort Arts Foundations. Unlike most college and university Music departments in Kentucky, the Area of Music must share these venues. Oftentimes Music faculty and students must setup and strike chairs, risers, music stands, and acoustical shells prior to and after performances, to assist the one person (BH Manager) assigned to all those tasks and who does not have ample time to do so or coordinate assistance from University Facilities personnel. Not only is this a safety hazard for Music faculty and students, but it is potentially a violation of Occupational Safety and Health Administration (OSHA) regulations. Further, a real emergency arises when the BH Manager is ill and unable to work. No emergency or contingency funds are available for a substitute employee. Consequently, performances have had to be postponed, rescheduled, or cancelled. Further, the BH Manager has to work with old and obsolete lighting and sound equipment, that when functioning, does so poorly and unacceptably. See Appendix-D: Areas of Music and Speech/Theater/Communication Performing Arts Facility Proposal (2003).

Adequate Library Resources

Blazer Library resources are adequate to support Area of Music degree programs. See Appendix-J: Blazer Library Music Resources.

Inadequate Technology Resources

Technology resources are grossly inadequate to support Area of Music curricula. The Music Area budget does not cover purchases for technology resources. Therefore, the Music Area must depend on music laboratory fees which generate insufficient funds for the purchase and upgrade of adequate hardware and software resources unique to music instructional delivery support in the technology-based laboratories. For example, most technology resources in the Music Technology Laboratory were purchased 14 years ago or have been provided by the Office of Information Technology (re-purposed desktop PCs) and are now obsolete.
Inadequate Allocated Space

The allocated space for Area of Music instructional delivery and ensemble rehearsals/performances is inadequate. One small classroom (BH-107, 18 seat maximum capacity) is available for general music lectures, primarily MUS 130 Introduction to Music course sections, a University Liberal Studies Core—Fine Arts/Humanities requirement. One small seminar room (BH-G13M, 12 seat maximum capacity) is available for Music majors’ lectures, i.e. music theory, music history and literature, and music industry courses. Both rooms have minimal audio/visual equipment that is generally obsolete. The Band Room (BH-117) and Choir Room (BH-111) are ensemble rehearsal rooms that are also used for music education methodology classes and aural skills classes, in violation of NASM accreditation standards, due to lack of lecture classroom space. Further, the Band Room and Choir Room lack audio/visual resources unique to and appropriate for music education instruction since they are primarily used class instrumental instruction and ensemble rehearsals, i.e. Concert Choir, Gospel Ensemble, Show Choir, and small student choral ensembles (Choir Room); and Marching Thorobred Band, Symphonic Band, Pep Band, Jazz Ensemble, Marching Thorobred Drumline, and class instruction courses for non-majors in woodwinds, upper brass, low brass, and percussion.

Bradford Hall Carl Smith Auditorium and Little Theatre are open to all events of the KSU administration, and student and community organizations. The Area of Music, unlike most universities, must compete with all of these facilities users for reserved space to hold music recitals, large ensemble concerts, and opera/musical productions to provide musical experiences beyond the classroom for its students. Music majors’ junior and recitals are graduation requirements, and regular attendance at musical performances presented in the auditorium and theatre by Music majors is a semesterly requirement as part of their applied music grade. Scheduling which occurs outside of the Area of Music is a significant ongoing problem.

Bradford Hall was constructed over 50 years ago and now suffers many structural problems, i.e. constantly leaking roofs, rotting and falling ceiling tiles, compromised window units that are filled with water and mold, and an seriously outdated, obsolete HVAC system that regularly breaks down. During the winter, temperatures simultaneously range from chilling cold (50 degrees or below) in some rooms to unbearably hot (85-90 degrees) in others. These temperatures have been measured by maintenance personnel with infrared thermometers and verified by the Fine Arts Division Chair. The wide temperature range and fluctuating humidity due to variable moisture in the cold vs. hot rooms throughout the Music wing of Bradford Hall is damaging the pianos in the practice rooms and rehearsal rooms, the concert grand pianos on the auditorium stage (approximately $250,000 to replace both, if they are damaged by inadequate environmental control), and makes it impossible to lease or purchase new pianos for instruction. See Appendix-D: Areas of Music and Speech/Theater/Communication Performing Arts Facility Proposal (2003).

Necessary equipment not in working order—KSU Bands instrument inventory:

Most band instruments are more than thirty years old. A number of years ago the capital line item for new instrument purchases was deleted from the band budget. This line item was intended for instrument purchases on a rotation basis, replacing them according to need. Further, most band instruments in use currently are beyond repair due to routine wear for decades beyond their service life. As a stopgap measure, a plan requesting funds of $27,000 per year (cumulative total $108,000) to replace some instruments over a period of four years was submitted to the Dean, CAS (AY 2010-2011). It was understood that replacement of all instruments would be a slow process. But to date, only a few new instruments have been received. This travesty is grossly unfair to students who either have to attempt playing instruments that fall apart in their hands or cannot be played in-tune if playable at all, or they must take turns with fellow students to play during rehearsals and performances due to a shortage of certain instruments. As a result, the musical quality and visual appearance of all instrumental ensembles has noticeably declined and has become publicly obvious. See Appendix-P: KSU Bands Instrument Inventory Condition Assessment (Fall 2009) and Appendix-Q: KSU Bands New Instrument Purchase Proposal (July 26, 2011).
G. SUMMARY

Strengths, Challenges for Improvement, Plan of Action to Address Challenges, and Impact of Program Elimination on the University

**Strengths**

- KSU has been an institutional member of NASM and its Music degree programs have been accredited by since 1972—one of the few HBCU’s with this longevity.

- The Area of Music’s two NASM-accredited baccalaureate Music degree programs—B.M. (Music Performance, Music Education specializations), and the B.A.Mus.—have been revised to reduce total required credit hours to 120, effective Fall 2013.

- The Area of Music supports the University Mission by: (1) recruiting and educating a diverse population of majors and non-majors to compete in a global society through its undergraduate degree programs in music performance, music education, and liberal arts in music; (2) facilitating small student-to-student faculty ratio that is student-centered learning; (3) actively engaging in Frankfort and the surrounding communities through its public service activities; (4) providing faculty activities in the schools and public venues; and, (5) establishing partnerships with community and statewide service and professional organizations.

- The Area of Music directly supports, or attempts to support within its limitations, these parts of the University Strategic Plan: Academic Excellence and Programs; Public and Private Stewardship of Place—Education; Public and Private Stewardship of Place—Regional Needs; Outstanding Facilities; and New Generation Technology—Hardware/Software Update & Support

- The Area of Music exhibits continuing evidence of growth through: students’ accomplishments; significant curricular changes in its two baccalaureate degree programs to facilitate higher enrollments, retention and graduation rates; development of new instructional resources, even with limited budget allocations; increased recruitment and focus on retention; and increased focus on integrating technology in instructional delivery and academic support outside of the classroom

- Music faculty are a demographically diverse body that continually engages in activities that support program goals, i.e. collegial governance, curriculum and academic policy development, advisement, scholarly and creative activities.

- The Area of Music provides: one of the three Fine Arts courses for the University’s Liberal Studies Core Curriculum (MUS 130 Introduction to Music, multiple sections); the service course for the School of Education, required by the Kentucky Department of Education for early elementary generalist teacher certification (MUE 333 Fundamentals of Music for Early Elementary Teachers); and, 3 cross-listed courses with African-American Studies: MUS/AAS 323 African American Music, MUS/AAS 325 Jazz History and Literature, and MUS/AAS 333 Music of Africa and Asia.
Although Area of Music graduation rates are low, 75%–80% of its graduates successfully gain employment in a music career as a performer, church musician (minister of music), private studio or public music teacher, or enter a graduate school of music.

**Challenges for Improvement**

- The current facility, David H. Bradford Hall (BH), was built approximately 50 years ago, lacks sufficient and appropriate instructional space for music classes and rehearsal space for ensembles, suffers from structural and maintenance issues, and is grossly inadequate for current needs of the Area of Music;

- Technological resources are grossly inadequate to support Area of Music curricula since the Area of Music budget as approved by the University administration does not cover purchases for technological resources, and the part-time Music Technology Laboratory Coordinator position was terminated in Fall 2012 after the position was vacated—counter to conditions set forth in 2006 by the National Association of Schools of Music for reaffirmation of KSU’s institutional accreditation. Thus, the Area of Music continually struggles to provide barely-adequate technology laboratories and staffing—without new computer hardware, software, and peripherals that meet the unique specifications of music computing, delivery of music instruction and student learning of skills necessary to function as music professionals will become increasingly difficult if not impossible.

- The Area of Music must rely on music laboratory fees which generate insufficient funds for the purchase and upgrade of adequate technology hardware and software resources—e.g., most resources in the Music Technology Laboratory were purchased 14 or more years ago and are long-obsolete.

- Most band instruments are more than thirty years old, with many that are beyond repair due to decades of use.

- One KSU employee (Marlon Lark) for a number of years has managed both the Bradford Hall Carl H. Smith Auditorium and Little Theatre venues in addition to working as lighting and sound technician, but without any assistance except occasional volunteer help from students and Music faculty—a safety hazard and potentially a violation of Occupational Safety and Health Administration (OSHA) regulations.

- Allocated space appropriately-equipped for Area of Music instructional delivery and ensemble rehearsals/performances is inadequate, both classrooms have minimal audio/visual equipment that is generally obsolete.

- Music faculty turnover (2 full-time, 1 part-time) and 1 Music faculty member’s indeterminate status (administrative leave) in the 2012–2013 AY needs to be addressed immediately.

- Data provided by Institutional Research shows a consistently high failure rate among students enrolled in the music theory/aural skills sequence during the period, 2006–2007 AY through 2011–2012 AY—however, there is a downward trend in percentage of music theory failure rates from 87.7% (2007–2008 AY) to 40.0% (2011–2012 AY); and, in aural skills, from 71.4% (2007–2008 AY) to 40.0% (2011–2012 AY).
The freshman to sophomore retention rate in Music is consistent with a campus-wide trend, with rising sophomores often leaving the university for various reasons such as finances, loss of academic or non-academic scholarships, grade point related academic issues, high credit hour requirements, or personal reasons.

Approximately 40% of entering freshman Music majors must enroll in at least one to two or more remedial courses in reading and/or mathematics, with most not being prepared to begin music fundamentals (MUS 099) much less the first-year music theory course (MUS 112)—a problem common to all colleges and universities in Kentucky due to the inadequacy of preparation at the high school level.

Graduation rates reflect the low freshman-to-sophomore retention rate, as evidenced in the majority of Music majors entering the University with challenges in reading comprehension and mathematics skills, as well as inadequate music fundamentals skills—resulting in a longer period of time required to develop Music majors to the advanced musical and technical levels to earn a Music degree and compete successfully for employment as music professional or be accepted into graduate music degree programs.

**Plan to Address the Challenges**

The Area of Music can plan to address its challenges—and did so proactively, when it set forth its short-term and long-term recommendations to the Provost/Vice President for Academic Affairs, in Fall 2012, on his request. But without strong and reliable financial and administrative support from the University administration, success will be variable at best. Challenges that require budget funding are impossible to overcome without that funding—the Area of Music can only state its needs and hope for the best, but oftentimes being frustrated. Other challenges such as increasing retention and graduation rates can be addressed through more practical means, such as curriculum revision or academic support not requiring budget funding. See Appendix-R: Area of Music Plan to Address Challenges—Short-term and Long-term Recommendations.

**Impact on the Division and University by Program Elimination**

In light of the cultural importance of music in America and, especially, African-American contributions to the musical arts in general, three HBCU legacies must be protected and extended—(1) Preparation of HBCU graduates for work in music and related professions; (2) Provision of music studies and experiences to the HBCU campus, its constituencies and communities; and (3) preparation of musical products that inform, inspire, and teach. The Area of Music in the Division of Fine Arts is strategically important first and foremost in that it protects and extends these HBCU legacies at KSU. These legacies are embodied in the goals, objectives, and activities of the Area of Music.

Whether its practitioners are students or faculty or professionals working outside of the academic environment, music is a difficult subject requiring self discipline, memory, hard work, and a broad range of knowledge and skills. Further, music is a creative discipline that uses or touches all disciplines—its companion arts, the humanities such as history and literature, the sciences such as physics, and mathematics, to name a few. For these reasons, and the intensity of effort required to achieve breadth of competence, Music faculty and students make significant contributions to overall academic quality at KSU and quality of life in the community.

Thus, elimination of the Music program would significantly and negatively impact not only the Division of Fine Arts but KSU and surrounding communities as a whole. The Division of Fine Arts would become an academic unit with one major program (Art), one minor program...
(Speech/Theater/Communication), and a service program (Music) providing low-quality entertainment primarily for athletic events and KSU functions.

At present, President Sias favors elimination of the Music program yet retaining the publically-visible Marching Thorobred Band, Pep Band, and Concert Choir. The most immediate impact to KSU of Music program closure will be students who are now majoring in Music will transfer to other institutions to complete their degrees, thus causing a significant talent drain—KSU Music ensembles as the campus and surrounding communities know them will cease to exist. Unfortunately, without the expertise of Music majors trained by a highly-educated and professionally-experienced Music faculty (a body of students who are pre-professionals dedicated to the intense study of music as a profession), the musical quality of students involved in these ensembles without their Music major peers will decrease dramatically. Subsequently, community support will most certainly decrease. And perhaps most damaging to KSU in the long term, alumni who have been strong supporters of the University, either financially (e.g. donors to the Capital Campaign or the KSU Foundation) or by providing a legacy link to KSU year after year by encouraging prospective high school students to major in Music or the other academic disciplines, will at the very least curtail their support of the University, but at the very worst eliminate it entirely. This is an undesirable and publicly embarassing outcome that KSU should not dare to let happen.

**Limited Feasibility of Alternative Platforms for Program Delivery**

Alternative platforms for delivery of this program are, in some limited cases possible, in other cases, not possible—due primarily to the prohibitive costs associated with music instructional delivery technology and licensing, and the essential human “one on one” component of performance-based curricula, e.g. applied music, class instruction in performance techniques, and performance ensembles. Online sections of the lecture courses MUS 130 Introduction to Music and MUS 323 African-American Music are presently offered online. However, the limited availability of multimedia materials (e.g. MP3-format recorded music, printed music scores that can be viewed online, visual images, and video resources) without copyright restrictions or that can be licensed for a reasonable cost to KSU for use in online delivery of other courses, makes offering them difficult and costly.

Applied and class instruction courses that involve traditional “one on one” and tactile experiences, e.g. MUA applied music; MUC class instruction in piano or instrument performance techniques, typically are not offered online at NASM-accredited institutions. Such courses cannot be offered online effectively (even with current Skype™ technology since two-way audio/video signal latency is a continuing problem). Further, the technology required to implement a virtual environment for applied music at the university level is cost-prohibitive, and for a small institution would be costly. Lastly, performance ensemble courses by the very nature of their content cannot be offered online.

**Collaboration Between Music Degree Programs and the Land Grant Program not Feasible at This Time**

Considering the issues that the Area of Music needs to address in the short-term and long-term (see Appendix-R: Area of Music Plan to Address Challenges—Short-term and Long-term Recommendations), collaboration between the Music degree programs and the Land Grant Program is not feasible at this time.
APPENDIX-A: AREA OF MUSIC FACULTY AND STAFF
AREA OF MUSIC FACULTY AND STAFF

Professor Emeritus
Dr. Carl Smith .................. Director of Choral Activities (part-time)

Professor
Dr. Leon Richard .............. Upper brasses; brass instrument methods and literature; Gospel Ensemble

Dr. Louis G. Bourgeois III ... Low brasses; music history and literature; music education technology; music industry; Music Area Coordinator

Associate Professor
Dr. Barbara Buck .............. Division of Fine Arts Chairperson, applied voice, music education

Mr. Hunt Butler............... Applied woodwinds, woodwind instrument methods and literature, Jazz Ensemble

Mr. Robert Griffin............. Applied percussion, percussion instrument methods and literature, Percussion ensemble

Dr. Barry Johnson ............. Composition, music theory, music industry, African-American music

Assistant Professor
Mr. Kalomo Bailey ............ Director of Bands, music education

Mr. Vincent Davis............. Applied voice, Opera/Musical Theatre Workshop

Mr. Mark Tollefson............ Music theory, aural skills, applied piano

Staff
Ms. Jae Won Kim .............. Accompianist
APPENDIX-B: AREA OF MUSIC FACULTY VITAE

Kalomo Bailey, M.Ed.
Louis G. Bourgeois III, D.M.A.
Barbara Buck, D.M.A. (Mus.Ed.)
Hunt Butler, M.M.
Vincent Davis, M.M.
Robert M. Griffin, M.M.
Barry C. Johnson, D.Min., D.M.A.
Jae Won Kim, M.M.
Leon Richard, D.M.A.
Carl H. Smith, Ph.D.
Mark Tollefsen, M.M.
Kalomo Y. Bailey
3705 Arbor Court
Lexington, KY 40505
Kalomo.bailey@kysu.edu

Education
The Florida State University College of Music
Admitted to the Ph.D program in Music Education with an emphasis in Wind Conducting. Completed all coursework for Doctor of Philosophy degree.
Tallahassee, FL
August 2003 – June 2005

Florida A&M University – M.Ed.
Educational Leadership
Tallahassee, FL 1998

Florida A&M University – B.S. (Cum laude)
Music Education
Tallahassee, FL 1997

Work Experience
7/05- Present
Kentucky State University – Director of Bands/ Assistant Professor
Frankfort, KY
Developed a nationally award winning and recognized University Band program. I am solely responsible for the administration of a major university band program. I coordinate all of the recruitment activities for the Area of Music for Kentucky State University. Also, I am the main instructor of the instrumental conducting, music education, and band methods classes. Developed various performances outreach opportunities in collaboration with the Kentucky community. Serves as the faculty adviser for the Area of Music departmental organizations (Kappa Kappa Psi, Tau Beta Sigma, and Collegiate Music Educators National Conference)

8/03 – 7/05
The Florida State University College of Music – Graduate Assistant
Tallahassee, FL
Assisted the Director of Bands with the daily operations of the FSU marching band. Assisted with the logistical procedures of the annual high school summer music camps.
8/02 – 8/03
**Florida A&M University** – *Visiting Professor/ Assistant to the Director of Bands*
Tallahassee, FL
Maintained the administration of the university band program. Instructed the conducting, instrumental methods, and student recital classes. Advised the entire department of music organizations.

8/99 – 8/02
**Maynard Evans High School** – *Teacher/ Director of Bands*
Orlando, FL
Built an efficient high school instrumental music program. Instructed several classes throughout the school day. Established a productive booster program. Provided music instruction for a large population of at-risk students in the public school setting.

8/98 – 7/99
**Thomas County Central High School** – *Teacher/Assoc. Director of Bands*
Thomasville, GA
Assisted with daily operations of the high school band program. Conducted the 9th and 10th grade concert band. Instructed a high school beginning band class. Assisted with the development of the area middle school feeder program.

8/97 – 7/98
**Steele – Collins Charter Middle School** – *Band Director*
Tallahassee, FL
Developed the foundations of a middle school band program. Procured musical instruments for at-risk student musicians, as well as designed a comprehensive music curriculum for the middle school band.

1/97 – 5/97
**Nims Middle School** – *Student Teacher*
Tallahassee, FL
Assisted with the daily operations of an inner-city middle school band program. Established the only middle school marching band program in the district.

**Clinician/ Guest Conductor**
02/12 High School Band Workshop, Frankfort HS, Frankfort, KY
04/11 Louisville All-Star High School Marching Band, Louisville, KY
03/11 St. Stephens Baptist Church Orchestra, Louisville, KY
02/11 Middle School Band Workshop: Second Street Middle School Band, Frankfort, KY
02/11 High School Band Clinic: Frankfort High School Band, Frankfort, KY
06/10  College Band Directors National Association Athletic Band Symposium, 
    *Presenter, The Style of HBCU Bands*, Louisville, KY
04/10  The United States Air Force Band and Singing Sergeants, Frankfort, KY
03/10  Louisville All-Star High School Marching Band, Louisville, KY
04/09  Louisville All-Star High School Marching Band, Louisville, KY
03/09  Adjudicator – District 9 KMEA Music Assessment, Louisville, KY
02/09  4th Annual KSU Drumline/ Percussion Workshop, Detroit, MI
02/09  Detroit School of the Fine and Performing Arts, Detroit, MI
04/08  Louisville All-Star High School Marching Band, Louisville, KY
03/08  Detroit School of the Fine and Performing Arts Wind Ensemble Workshop, Detroit, MI
02/08  3rd Annual KSU Drumline/ Percussion Workshop, Louisville, KY
10/07  Kentucky Music Educators Association District 9 – All- County High School Band, 
    Louisville, KY
08/07  Kentucky State University Summer Band Camp for High School Students and Directors, 
    Kentucky State University, Frankfort, KY
02/07  Southfield Area District Band and Orchestra Competition, Southfield, MI
02/07  2nd Annual KSU Drumline/ Percussion Workshop; Louisville, KY
01/06  Kentucky Music Educators Association District 7 – Middle School Band Workshop; 
    Frankfort, KY
04/06  Kentucky State University Drumline Percussion High School and Middle School 
    Workshop; Louisville, KY
07/06  Florida A&M University Summer Band Camp, Logistics Coordinator, Guest Conductor 
    for Summer Honor Band; Tallahassee, FL
07/05  Florida A&M University Summer Band Camp, Logistics Coordinator, Guest Conductor 
    for the 11th and 12th Grade Honor Band; Tallahassee, FL
06/05  Florida State University Summer Music Camps, Asst. Logistics Coordinator; Tallahassee, 
    FL
12/04  Florida State University Tri-State Recruitment Camp, Housing Coordinator; Tallahassee, 
    FL
07/04  Florida A&M University Summer Band Camp, Guest Director for the 9th and 10th Grade 
    Honor Band; Tallahassee, FL

*Performances/ Community Service*
03/12  KSU Symphonic Band Joint Community Concert, Frankfort, KY
01/12  Kentucky Heritage Council State Conference, Grand Theatre Frankfort, KY
12/11  2011 Frankfort Jaycees Christmas Parade, Frankfort, KY
12/11  2011 Versailles Christmas Parade, Versailles, KY
10/11  2011 Circle City Classic Battle of the Bands Winner, Indianapolis, IN
09/11  Lexington Roots and Heritage Parade, Lexington, KY
08/11  Versailles Roots and Heritage Day, Versailles, KY
08/11  2011 Newcastle Day Parade, Newcastle, KY
04/11  5th Annual Da’Ville Classic Drumline Showcase, Louisville, KY
04/11  SEED International Student Conference, Frankfort, KY
04/11  First Baptist Church of Bracktown College Day, Lexington, KY
03/11  2nd Annual Show-Me Sound Organization HBCU Drumline Competition and 
    Recruitment Fair, St. Louis, MO
03/11  Frankfort Arts Foundation “Star Bands”, Frankfort, KY
02/11  Small Farmers of America National Conference, Frankfort, KY

-B4-
12/10 2010 Frankfort Jaycees Christmas Parade, Frankfort, KY
12/10 2010 Versailles Christmas Parade, Versailles, KY
11/10 Boundurant Middle School Achievement Day; Frankfort, KY
09/10 Lexington Roots and Heritage Festival Parade, Lexington, KY
08/10 2010 Newcastle Day Parade, Newcastle, KY
04/10 KSU Symphonic Band Spring Concert featuring Frankfort High School Concert Band, Frankfort, KY
04/10 2010 Kentucky Derby Pegasus Parade, Louisville, KY
03/10 Da’ Ville Classic HBCU Drumline Battle, Louisville, KY
03/10 Annual KSU Day; Bluegrass Community Technical College, Lexington, KY
03/10 Show-Me Sound Organization HBCU Drumline Competition and Recruitment Fair, St. Louis, MO
02/10 Haiti Earthquake Relief Benefit Concert, Bradford Hall, Frankfort, KY
12/09 2009 Frankfort Jaycees Christmas Parade, Frankfort, KY
12/09 2009 Versailles Christmas Parade, Versailles, KY
09/09 2009 Gateway Classic, St. Louis, MO
09/09 2009 Winchester Labor Day Parade, Winchester, KY
08/09 Annual Newburg Youth Council Day, Louisville, KY
08/09 2009 Newcastle Day Parade, Newcastle, KY
05/09 2009 Kentucky Derby Pegasus Parade, Louisville, KY
05/09 MAYDAY Spring Symphonic Band Concert, Bradford Hall, Frankfort, KY
04/09 Da’Ville Classic, High School Drumline Battle featuring Kentucky State University and Lincoln University, Louisville, KY
01/09 2009 HONDA Battle of the Bands, Georgia Superdome, Atlanta, GA
12/08 Kentucky State University Joint Winter Concert: featuring the KSU Concert Choir and the KSU Symphonic Band, Bradford Hall; Frankfort, KY
12/08 2008 Frankfort Jaycees Christmas Parade, Frankfort, KY
09/08 2008 Gateway Classic, St. Louis, MO
09/08 2008 Winchester Labor Day Parade, Winchester, KY
09/08 2008 Shelbyville NAACP Labor Day Parade, Shelbyville, KY
08/08 Newcastle Day Parade, Newcastle, KY
08/08 Annual Newburg Youth Council Day, Louisville, KY
05/08 MAYDAY Spring Symphonic Band Concert, Bradford Hall, Frankfort, KY
04/08 HBCU Showcase, Louisville, KY
03/08 Frankfort Arts Foundation – Star Bands, Bradford Hall Auditorium, KSU, Frankfort, KY
01/08 15th Annual African – American Alliance Forum Ball, Lexington Convention Center, Lexington, KY
12/07 Kentucky State University Joint Winter Concert: featuring the KSU Concert Choir and the KSU Symphonic Band, Bradford Hall; Frankfort, KY
09/07 Cincinnati Battle of the Bands, University of Cincinnati, Cincinnati, OH
08/07 Newcastle Day Parade, Newcastle, KY
08/07 Annual Newburg Youth Council Day, Louisville, KY
05/07 2007 Kentucky Derby Festival Parade, Louisville, KY
05/07 2007 Kentucky Derby Governors’ Breakfast; State Capitol, Frankfort, KY
05/07 MAYDAY Spring Symphonic Band Concert, Bradford Hall, Frankfort, KY
04/07  **Westridge Elementary CATS Pep Rally**, Westridge Elementary, Frankfort, KY
04/07  **CATS Pep Rally**, Collins Lane Elementary, Frankfort, KY
04/07  “2007 Opening Night” **Lexington Horsemen Arena Football Game**, Rupp Arena; Frankfort, KY
03/07  “**A Community of Music**” **Spring Concert**: featuring the Bondurant Middle School Band and KSU Symphonic Band, Bradford Hall; Frankfort, KY
12/06  **Kentucky State University Joint Winter Concert**: featuring the KSU Concert Choir and the KSU Symphonic Band, Bradford Hall; Frankfort, KY
05/06  2006 **Kentucky Derby Festival Parade**, Louisville, KY
05/06  2006 **Kentucky Derby Governors’ Breakfast**; Frankfort, KY
05/06  “**An Evening of Music**”, Spring Symphonic Band Concert with the KSU percussion ensemble and the KSU jazz ensemble. Bradford Hall; Frankfort, KY
04/06  **Lexington Horsemen Arena Football Game**, Rupp Arena; Frankfort, KY
03/06  The **HBCU Showcase at the Kentucky International Convention Center**; Louisville, KY
02/06  **Scott County Middle School Cultural Diversity Club 2006 Black History Month Assembly**; Georgetown, KY
12/05  **Kentucky State University Joint Winter Concert**: featuring the KSU Concert Choir and the KSU Band, Bradford Hall; Frankfort, KY
11/05  “**A Community of Music**” **Fall Concert**: featuring the Bondurant Middle School Choir and KSU Symphonic Band, Bradford Hall; Frankfort, KY
09/05  **Families and Friends Day**, Evergreen Baptist Church, Lawrenceburg, KY

**Professional Development/ In-Service Workshops**
03/12  HBCU National Band Directors Consortium, Atlanta, GA
02/12  Kentucky Music Educators Association In-Service Conference, Louisville, KY
02/11  Kentucky Music Educators Association In-Service Conference, Louisville, KY
07/10  College Band Directors National Association, Band Symposium; Louisville, KY
02/10  Kentucky Music Educators Association In-Service Conference; Louisville, KY
12/09  Midwest International Band and Orchestra Clinic; Chicago, IL
02/09  Kentucky Music Educators Association In-Service Conference; Louisville, KY
02/08  Kentucky Music Educators Association Workshop, Louisville, KY
02/07  Kentucky Music Educators Association Workshop; Louisville, KY
12/06  Midwest International Band and Orchestra Clinic; Chicago, IL
02/06  Kentucky Music Educators Association Workshop; Louisville, KY
12/05  Midwest International Band and Orchestra Clinic; Chicago, IL
02/05  College Band Directors National Association Conference; New York, NY
01/05  Southeastern Division Music Educators National Conference; Tampa, FL
12/04  Midwest International Band and Orchestra Clinic, Chicago, IL
02/04  College Band Directors National Association – Southeast region; Atlanta, GA
12/02  Midwest International Band and Orchestra Clinic; Chicago, IL
12/01  Midwest International Band and Orchestra Clinic; Chicago, IL

**Publications**
04/04  Florida Music Director, *FMEA Music Hero: Dr. William P. Foster – The Maestro, the Law, the Legend*, Vol. 57, Num. 7
Affiliations
College Band Directors National Association
Music Educators Music Conference
Kentucky Music Educators Association
Georgia Music Educators Association
Florida Music Educators Association
Florida Band Masters Association
Music Educators National Conference
Alpha Phi Omega, National Service Fraternity
Phi Mu Alpha, SINFONIA Music Fraternity
Florida A&M University Marching ‘100’ Alumni Association
Florida A&M University Marching ‘100’ Drum Major Association
Kappa Kappa Psi National Honorary Band Fraternity
Tau Beta Sigma National Honorary Band Sorority
Omega Psi Phi National Fraternity, Inc.
Free and Accepted Masons, H.E Daniels Lodge #532, Miccosukee, Fl, Prince Hall
Affiliations
LOUIS GEORGE BOURGOIS III, D.M.A.

FACULTY VITA
(Updated January 2013)

EDUCATION
Post-doctoral studies in Music Education, 1988–1992, University of Kentucky

24 semester hours of studies completed including:
MUS 617 Research Methods in Music Education
MUS 750 Administration and Supervision of Public School Music
MUS 751 History and Philosophy of Music Education
MUS 762 Music in Higher Education
MUS 770 Psychology of Music
MUS 766 Seminars in Music Education:
   i. Acoustics and Music Technology;
   ii. Tests and Measurements in Music Education
   iii. Music Learning and Behavior

Unpublished post-doctoral research:
(1991) A Categorical Perception Test in Music
(1989) Administrative Time Utilization by Music Executives in Kentucky Higher Education

Post-doctoral study in Music Education, 1988, University of Louisville
3 semester hours of study completed:
MUS 691 Music Learning Theories of Edwin Gordon

Doctor of Musical Arts (D.M.A.), 1986, The Ohio State University
Major in trombone performance and brass pedagogy; Minor in music history

Master of Music (M.M.), 1980, University of Louisville
Major in trombone performance

Bachelor of Music Education (B.M.Ed.), 1978, Murray State University

TEACHING CERTIFICATION
Teacher Educator Certificate, Kentucky Department of Education
Teacher Internship Program (KTIP), 1988.

Kentucky Department of Education Rank-1 Provisional High School Certificate in Music, Grades 7–12, with Elementary School Music Endorsement, 1989. (Highest level of Kentucky certification)

TEACHING EXPERIENCE
Kentucky State University (Frankfort, Kentucky)
Professor of Music, 2006–present
Associate Professor of Music, 1997–2006.
Teaching duties include applied low brass instruction, instrumental chamber music (low brass), music history and literature, and technology in music education. Other courses
taught include freshman orientation in music, form and analysis, orchestration, fundamental instrumental techniques, jazz history and literature, liberal studies Fine Arts requirement in music (MUS 130); and, IGS 200 Foundations of Cultures in the University Integrative Studies Program.

Murray State University (Murray, Kentucky)
Adjunct Instructor in Music, 1985–1986
Taught applied low brasses brass pedagogy; performed with the Faculty Brass Quintet.

Ohio State University (Columbus, Ohio)
Taught applied trombone, coached student brass ensembles; performed with the OSU Graduate Brass Quintet and OSU Faculty Brass Ensemble.

OTHER Music at Maple Mount Summer Institute for Young Musicians
EXPERIENCE Taught applied low brasses, music theory and ear training, coached mixed brass ensembles, assisted and performed with the Maple Mount Festival Band.

REPERTOIRE Studies with Edwin Anderson, bass trombonist, Cleveland Orchestra
Studies with Joseph Duchi, The Ohio State University—bass trombonist, Columbus Symphony Orchestra & trombonist, Pro Musica Chamber Orchestra
Studies with Lewis Van Haney, Indiana University, former second trombonist New York Philharmonic Orchestra
Studies with Ernest Lyon, University of Louisville
Studies with Melvin Dickenson, University of Louisville & Music Director, The Louisville Bach Society
Studies with Raymond Conklin, Murray State University

PROFESSIONAL Current Auditioned Positions
PERFORMANCE The Lexington Brass Band—Bass trombone, 1993–present
Vincent DiMartino/Miles Osland Jazz Orchestra—Bass trombone, 1988–present
Kentucky Jazz Repertory Orchestra—Bass trombone, 1999–present.
Lexington Philharmonic Orchestra (Kentucky)—Utility trombone, 1989–present.

Previous Auditioned Positions (1979–2005)
The Lexington Brass Band (Kentucky)—Euphonium, 1992–1993
Owensboro Symphony Orchestra (Kentucky)—Principal trombone, 1986–1989.
(Previous auditioned positions, continued)

American Wind Symphony Orchestra (Pittsburgh, PA)—Bass trombone, 1980.
Kentucky Arts Brass Quintet (Louisville)—Bass trombone, 1979.

Music Area Faculty Recitals, Kentucky State University:
11/06/88, 03/23/03, 03/25/07, 04/18/10

Faculty Solo Recitals, Kentucky State University:
04/27/88, 04/19/90, 04/24/91, 04/28/94, 04/27/95, 05/02/99, 03/27/00, 03/13/05

Guest Artist/Faculty Recital Performances
Berea College (Berea, KY): 03/18/07; 11/16/08
Asbury College (Wilmore, KY): 09/27/01, 11/29/01, 11/23/02, 12/12/02, 09/04/03
Asbury Theological Seminary (Wilmore, KY): 05/26/02
Sue Bennett College (London, KY): 11/15/91

Other Solo Performances
The Lexington Brass Band
Bass trombone soloist: 03/27/94, 02/25/96, 12/05/04, 12/04/11; England Tour
05/24/00–06/05/00;

Music at Maple Mount Summer Institute for Young Musicians
Bass/tenor trombone soloist: 06/19/92, 06/17/93, 06/18/93, 06/17/94, 06/21/95, 06/14/96

Kentucky State University Symphonic Band, 1996 University Commencement Exercises
Bass trombone soloist: 05/11/96

Kentucky State University Concert Choir
Trombone soloist: 12/08/91; Frankfort Arts Foundation Series, 12/07/86

Kentuckiana Brass & Percussion Ensemble
Bass trombone soloist: 06/17/90

Ensemble Performances Directed
Music at Maple Mount Summer Institute for Young Musicians Jazz Ensemble:
06/19/92, 06/18/93, 06/24/94, 06/23/95, 06/21/96, 06/20/97, 06/19/98

Kentucky State University Low Brass Ensemble
Recital performances: 12/06/90, 04/23/91, 12/04/91

Freelance Performances (1986–present, undated)
Doc Severinsen with The DiMartino/Osland Jazz Orchestra, Aretha Franklin, Lee
Ann Rimes—A Symphonic Christmas, Allen Vizzutti with The DiMartino/Osland Jazz
Orchestra, Kentucky Jazz Repertory Orchestra, The Great American Brass Band
Festival (various ensembles), Saxton’s Cornet Band, The Manhattan Transfer, The
(Freelance Performances, continued)


PUBLICATION—

SOUND & VIDEO RECORDINGS

DOJO: Quotient—The DiMartino/Osland Jazz Orchestra.

A Victorian Square Holiday with the U.K. Opera Theatre
University of Kentucky Opera Theatre and Victorian Square Holiday Orchestra.

Opus 3—The Lexington Brass Band.

In the Mood: The Big Band Era in the Bluegrass
Video broadcast recording (1-1/2 hours) by The DiMartino/Osland Jazz Orchestra for Kentucky Educational Television—Premier air date: March 6, 2003.

You’re In Kentucky Now (Rosemary Clooney)—The DiMartino/Osland Jazz Orchestra.

Ellington and Beyond with Louie Bellson and the Kentucky Jazz Repertory Orchestra
Video broadcast recording (1 hour) for Kentucky Educational Television—Premier air date: January 4, 2001.

DOJO: Off The Charts—The DiMartino/Osland Jazz Orchestra.

Earth Dances—The Kentuckiana Brass and Percussion Ensemble.

Listen to the Band—The Lexington Brass Band, U.S.A.
Radio broadcast transcription.

Images in Brass—The Lexington Brass Band.

An Ellington Celebration—The Kentucky Jazz Repertory Orchestra.

(Publication—Sound and Video Recordings, continued)
(Publications—Sound & Video Recordings, continued)

Louisville Riverfront Celebration with the Kentucky Jazz Repertory Orchestra
Video broadcast recording (1/2 hour) for Kentucky Educational Television—Premier air date on KET2: July 4, 1999.

Good Company—The Lexington Brass Band.

“Kentucky Center for the Arts Presents” Series—The Owensboro Symphony Orchestra
Video broadcast recording (1-1/2 hour) for Kentucky Educational Television—Premier air date on KET: November 28, 1987.

PUBLICATION—PRINTED MUSIC

“Prelude to Act II and Maypole Dances” from Merry Mount Suite (Howard Hanson).
Arrangement of four-movement suite for brass band (work for hire). Premiered by The Lexington Brass Band (04/03/05), performed at the 2006 North American Brass Band Association Championships Gala Concert (04/01/06), Louisville, Kentucky; score and sound recording submitted to Warner Bros. Music, Inc. (ASCAP) for publication.

Their Finest Hour Concert march for brass band.

Concerto in C for Two Trumpets, Winds, and Continuo. (Antonio Vivaldi)
Edition for solo trumpets, chamber wind ensemble, and continuo.

Believe Me, If All Those Endearing Young Charms. (Traditional Irish folk tune)
Setting for euphonium solo with brass band.

Komm, susser Tod. (J. S. Bach)
Setting of the chorale arranged for brass & percussion ensemble.

PUBLICATION—BOOK

The Musical World of J.J. Johnson.


**PEER-REVIEWED ARTICLES & PROCEEDINGS** "Two major issues face Kentucky music educators." Kentucky Music Educators Association *Bluegrass Music News*, 41 (3), March 1990.


**IN-SERVICE & SEMINAR PRESENTATIONS** *Performance Assessment and Curriculum Frameworks for Music Educators.* In-service presentation for Owensboro Independent Schools, Daviess County Schools, and Hancock County Schools at the *Music at Maplemount Summer Institute for Young Musicians*, June 11 & 15, 1992.


*College Methods Classes: Dilemma or Direction?* Panel participant at the Kentucky Music Educators Association In-Service Conference. Louisville, 1989.
Computers in the Classroom.
U.S. Department of Education Title III-funded instructional development seminar,

**SPONSORED PROJECTS**


- $5,000 funding to upgrade memory, operating system, and applications software for the Music Technology Laboratory
- $16,000 funding to purchase and install a new Electronic Piano Laboratory in the Music Area
- $28,100 funding to develop and implement a Music Listening Laboratory and compact disc recording collection in Blazer Library for the Music Area.


- $50,000 funding to develop and install an upgraded Music Technology Laboratory in the Music Area.


- $35,000 funding to develop/install a Music Technology Laboratory in the Music Area.

**SPONSORED RESEARCH**


- $14,778 funding to conduct oral history research on jazz trombonist J.J. Johnson, compile an archive collection of research materials for the International Trombone Association Archive at the University of North Carolina-Greensboro, and publish a biography.

**HONORS & AWARDS**

Outstanding Chapter Sponsor (Kentucky State University CMENC Chapter 139)
- Kentucky-Collegiate MENC, 1991

Citation for Service
- Kentucky Music Educators Association, 1991

Citation for Service
- District-3, Kentucky Music Educators Association, 1991

College-University Teacher of the Year
- District-7, Kentucky Music Educators Association, 1990

Outstanding Service Award
- National Association of Jazz Educators, 1987

Graduate Teaching Associateship
- The Ohio State University, 1980–1984

Graduate Service Assistantship
- University of Louisville, 1978–1980
PROFESSIONAL DEVELOPMENT

American Musicological Society Southern Region Conference.

College Music Society Regional/National Conferences

Great American Brass Band Festival
- Band History Conference, Centre College, Danville, Kentucky, 2006

International Association of Jazz Educators Conference.

International Trombone Association Workshop

International Trumpet Guild Conference
- Indiana University, 1995; University of Kentucky, 1998

Kentucky Music Educators Association In-Service & Professional Development Conference

Kentucky Music Educators Association & Ohio Music Educators Association In-Service & Professional Development Conference

Kentucky State University Integrative Studies Summer Institute, 1990.

Kentucky Teacher Internship Program

MENC—The National Association for Music Educators In-Service & Professional Development Conference
- Indianapolis, IN, 1988; Cincinnati, OH, 1994

MENC—The National Association for Music Educators National Symposium
- *Aiming for Excellence: The Impact of the Standards Movement of Music Education*, University of Michigan, 1996

Midwest International Band and Orchestra Clinic

National Association of Schools of Music Annual Meeting
- Boston, MA, 1987, 1994; San Diego, CA, 2004

North American Brass Band Association Championships
- Red Wing, MN, 1997; Lexington, KY, 1998; St. Charles, IL, 1999; Columbus, OH, 2000; Cincinnati, OH, 2002; Charleston, WV, 2004; Louisville, KY, 2006

Piano Technicians Guild Technical Institute
- Kansas City, MO, 1999
Ohio Music Educators Association In-Service Conference
- Cleveland, 1981; Columbus, 1982; Dayton, 1983.

Southern Association of Colleges and Schools Annual Conference

International Trumpet Guild
- 1998 ITG Conference Operations Staff: ITGC Exhibits

North American Brass Band Association
- NABBA International Board of Directors, Member-At-Large, 1998–2006
- 2006 NABBA Championship & International Conference (Louisville, KY) Competition Operations Staff
- 2004 NABBA Championship & International Conference (Charleston, WV) Competition Operations Staff; Adult/Youth Ensemble Competition Room Chair
- 2002 NABBA Championship & International Conference (Cincinnati, OH) Competition Operations Staff; Adult/Youth Ensemble Competition Room Chair
- 2000 NABBA Championship & International Conference (Columbus, OH) Competition Operations Staff; Adult Technical Solo Competition Room Chair
- 1999 NABBA Championship & International Conference (St. Charles, IL) Competition Operations Staff; Adult/Youth Ensemble Competition Room Chair
- 1998 NABBA Championship & International Conference (Lexington, KY) Planning Committee and Operations Staff. NABBA’98 Program Book Editor, Exhibits Sub-Committee Co-Chair; Adult/Youth Ensemble Competition Room Chair
- 1997 NABBA Championship & International Conference (Red Wing, MN) Competition Operations Staff; Adult Technical Solo Competition Room Chair

The Lexington Brass Band
- Board of Directors, 1993–present.
- Secretary, 1993–1999; Vice-President, 1999–present.

MENC—The National Association for Music Educators

Lexington Jazz Arts Foundation

Kentucky Music Educators Association
(Kentucky Music Educators Association service, continued)

- Instrumental Adjudicator (Solo/Ensemble; All-State Band), 1987–present.
- Technology Committee, 1999.
- Ad Hoc Committee on Music and Education Reform, Chairperson, 1989–1990.

College Music Society

Kentucky Department of Education Teacher Internship Program (KTIP)

Kentucky Association of College Music Departments

Kentucky State University Standing Committee Service
- Faculty Research Committee, 2003–2005
- University Appeals Committee, 2002–2004
- Information Technology Committee, 2002–2004
- Technology and Information Systems Committee, 1996–2002

Kentucky State University Faculty Senate Service
- University Faculty Senate Executive Committee, 2001–2003
- Curriculum Committee, Chairperson, 2001–2003
- University Faculty Senator, 2001–2003
- University Faculty Senator, 1993–1995; Curriculum Committee
- University Faculty Senator, 1987–1989, Professional Concerns Committee
- University Faculty Senate Executive Committee, 1988–1989

Other Kentucky State University Service
- SACS Editorial Committee, Chair, 2007–2009
- NCATE Principal Standards Self-Study Committee, 1998–1999
- University Representative, National Association of Schools of Music Annual Meeting: 1987, 1994 (Boston, MA), 2004 (San Diego, CA).
College of Arts and Sciences
- Search Committee for Dean of the College, 1999

Division of Fine Arts Service

Administrative Service
- Coordinator, Area of Music, 2000–present.
- Acting Chairperson, Division of Fine Arts, 1987.

Curriculum Design
- Revised the B.A.Mus. and B.M. (music performance, music education) curricula to require a maximum of 120 semester credit hours for each degree—both curricula approved by the University Faculty Senate (B.A.Mus., B.M., October 2012) and University Teacher Education Committee (B.M. music education) in December 2012.
- Co-authored with Dr. Barry Johnson, Assoc. Prof. of Music, the MUI Music Industry studies courses: MUI 298, 398, 498 Special Topics in Music Production and MUI 499 Senior Project in Music Production; approved by the University Faculty Senate, November 2012.
- Development of a six-course elective track in music industry studies for the Bachelor of Arts in Music degree; approved by the University Faculty Senate, November 2006—MUI 201 Survey of the Music Industry-I; MUI 202 Survey of the Music Industry-II; MUI 301 Music Technology Applications; MUI 302 Music Publishing, Copyright, and Licensing; MUI 401 Music and Entertainment Industry Marketplace; MUI 402 Artist Representation, Promotion, Concert Tour Production.
- New degree program designed: Bachelor of Arts in Music, 2006; approved by the Board of Regents, July 2006 for publication in the KSU Catalogue.
- New course designed: MUS 103 Freshman Seminar in Music, 2002 (re-titled Freshman Orientation in Music).

Curriculum Support
- Developed the 2000+ compact disc recorded sound collection for the Music Listening Laboratory in Blazer Library in collaboration with Blazer Library faculty and staff, 2004.
Committee Service
- Ad hoc Music Area/School of Business Joint Committee for Development of a Bachelor of Science in Music Business Management, Chair, 2004–2005.
- Ad hoc Music Program Review Committee, Chair, 2000.
- Music Area Curriculum Committee, Chairperson, 2001–present.
- Divisional Curriculum Committee, Chairperson, 1998–present.
- Search committee for Associate Director of Bands, Chairperson, 1989–1990.
- Integrative Fine Arts Steering Committee, Co-Chair, 1989.

PROFESSIONAL AFFILIATIONS
- American Federation of Musicians
- American Society of Composers, Authors, and Publishers (Writer-Member)
- Piano Technicians Guild (Associate Member)
- Phi Mu Alpha Sinfonia Fraternity (Alumni Member)

OTHER PROFESSIONAL WORK

EXPERIENCE
Business Agent for western Kentucky, southern Illinois, southeast Missouri, and northwest Tennessee area of the Nashville Association of Musicians
- Conducted business transactions on behalf of A.F. of M. Local 257
- Handled personal services contracts between western Kentucky-area performance venues and performing artists (e.g., Reba McIntyre, Dolly Parton, Willie Nelson, Waylon Jennings, Box Car Willie, et al)
- Monitored compliance with American Federation of Musicians Bylaws by area performance venues and member musicians

President and editor-in-chief of brass music publishing company incorporated in the state of Kentucky
- MMMP, Inc. Catalogue specialized in music instrumented for British-style brass band, brass and percussion ensemble, homogenous and mixed brass ensembles, and brass solos.
- Conducted business transactions—e.g., publication contracts, mechanical licensing, performance rights licensing—and managed the catalogues for two publishing houses—Magnolia Press, Ltd. (ASCAP affiliated) and Manor Press, Ltd. (BMI affiliated)
- Represented the corporation as publisher-member of the Music Publishers Association of America, the American Society of Composers, Authors, and Publishers (ASCAP), and Broadcast Music Incorporated (BMI).
Barbara Buck, D.M.A.
1425 Scarlett Way
Lexington, Kentucky 40514
Home: (859) 219-9942
Office: (502) 597-6493
Cell (502) 321-5127

EDUCATION

May 1991 The Catholic University of America Washington, D.C. Benjamin T. Rome School of Music
Doctor of Musical Arts Degree (D.M.A.) Music Education
Dissertation Topic: “An Experimental Study Using The Pitch Master and Tap Master Systems to Improve Music Literacy And Singing Skills”

May 1967 The Catholic University of America Washington, D.C. Benjamin T. Rome School of Music
Master of Music Degree (M.M.) Voice

May 1962 Fisk University Nashville, TN
Bachelor of Arts Degree (B.A.) Voice

EXPERIENCES

TEACHING

2001-Present Associate Professor of Music, Kentucky State University
- Voice Faculty
  - Instruct Major Applied Voice courses
  - Instruct Minor Applied Voice courses
  - Instruct Lyric Diction courses for voice majors
- Music Education Faculty
  - Instruct Music Education Courses:
    - MUE 435 Vocal Methods and Literature
    - MUE 331 Fundamentals and Methods for the Elementary School Music Teacher
    - MUE 333 Fundamentals of Music for Early Elementary Teachers

1998-2000 Assistant Professor of Music, Johnson C. Smith University
Dual Appointment: Music and Education
Instructed:
- Liberal Studies course (Fall 1998)
- Introduction to Music Literature (Fall and Spring Semesters)
- Fundamentals of Music (Fall and Spring Semesters)
- Individual voice lessons (Fall and Spring Semesters)
- Teaching Music in the Elementary School (Spring 1999, Education Department)
- Teaching the Arts in the Elementary School (Spring Semesters, 2001 and 2000, Education Department)
1998  
**Adjunct Professor**  
(Spring Semester) University of the District of Columbia  
*Washington, D.C.*

- Instructed: *Methods of Teaching Creative Arts*
  - Designed the course syllabus.
  - Prepared and graded tests and class assignments.
  - Maintained class attendance and grade records.
  - Attended meetings for adjunct faculty.
  - Met regularly with students in the class.
  - Participated in departmental activities at the request of the chairperson.

1993-1994  
*Voice Teacher*  
Duke Ellington School of the Arts  
District of Columbia Public Schools

- Taught ninth and tenth grade voice students.
- Prepared students for student recitals and juries.
- Taught beginning theory to ninth and tenth grade voice students.
- Maintained class attendance and grade records.
- Attended Parents Students and Teachers meetings.
- Attended parent conference meetings.

1989  
*Visiting Instructor (Music Education)*  
Catholic University of America  
Benjamin T. Rome School of Music

- Instructed: *Current Trends in Music Education* (A required course for all music education graduate students.)
  - Developed course syllabus.
  - Lectured on philosophies, methods and teaching strategies for current music education practices and trends.
  - Assigned research projects, readings, reports and essays on current music education topics.
  - Observed class participants’ classroom presentations.
  - Critiqued and graded presentations and assignment.
  - Provided final course grades.

1986-1988  
*Music Technology Laboratory Instructor*  
Division of Program Development of Planning  
District of Columbia Public Schools  
Burrville Elementary School

- Developed and implemented the Music Technology Laboratory (one of the first of its kind in the United States) for the DCPS.
- Instructed students and teachers to operate the most recent music technological teaching devices: computers, Micro-Music Library software, Tap Master and Pitch Master machines.
- Designed Music Technology workshop activities for DCPS music teacher’s re-certification requirements and Catholic University of America Benjamin T. Rome School of Music graduate music education students.
- Created brochures and hand-outs for laboratory participants and visitors.
- Coordinated students’ attendance to the Laboratory (once weekly) from elementary and junior high schools located in close proximity to the laboratory site.

1974-1976  
*Elementary Vocal Music Teacher and Supervising Teacher*
Truesdale Laboratory School
District Columbia Public Schools
• Coordinating Teacher for Howard University music education student teachers.
• Taught elementary vocal music classes K-6.
• Trained students to perform in operettas and school glee club.
• Coordinated school assemblies and special programs for the school’s parent community events.

1965-1988  **Elementary Vocal Music Teacher**
Music Department
District of Columbia Public Schools
(On Leave, 1976-1979: Porgy and Bess Tour)
• Taught elementary vocal music in various DCPS.

**EXPERIENCES**

ARTS ADMINISTRATOR AND EDUCATOR : Duties and Responsibilities

2001-Present  **Chairperson Division of Fine Arts; Associate Professor(Tenured)**
Kentucky State University  Frankfort, KY
Divisional Chair
• Provide leadership for the Division of Fine Arts in all Areas: Art, Music and Speech, Communication and Theatre.
• Work with Area Coordinators (Art, and Music) to lend administrative input and support specific to the needs of degree programs, students and faculty for each area.
• Manage and oversee divisional budgets, including Title III budgets.
• Convene monthly Divisional Faculty Meetings.
• Attend Divisional concerts, recitals, art exhibits, musical productions and plays.
• Serve as ex officio member on all Divisional Committees.
• Evaluate faculty and staff.
• Prepare and submit divisional reports as directed by the Dean, College of Arts, Social Sciences and Interdisciplinary Studies.
• Meet with students and faculty as needed. (Open Door Policy)
• Convene bi-semester Music Majors’ Meetings.
• Serve as ex officio member of Teacher Education Committee (TEC).
• Accept duties as may be assigned by the Dean of College of Arts, Social Sciences and Interdisciplinary Studies and/ or by University Policy.

2000-2001  **Acting Chairman Department of Music and Fine Arts**
Johnson C. Smith University  Charlotte, N.C.
Assistant Professor of Music
Department Chair (Acting)
• Re-established the Department of Music and Fine Arts.
• Coordinated with University Vice President of Business and Finance, and Director of Facilities to relocate music and department offices to new Music Building Annex.
• Chaired Department Search Committees for music faculty positions, Sacred Music and Music Business.
• Developed plans for Music Listening Laboratory (University Main Library).
• Developed procedures for music majors and music minors auditions.
• Revised music minor program for University Catalog listings.
• Instituted music majors and minors bi-semester meetings.
• Provided leadership for the Department and implementation of the Music Business and Sacred Music degree programs.
• Managed the departmental budget.
• Advised all music majors.
• Prepared and submitted departmental reports as directed by the Dean, College of Arts and Sciences, and Office of Academic Affairs.
• Coordinated all student recitals.
• Convened monthly faculty meetings.
• Accepted duties as assigned by the Dean of College of Arts and Sciences or by University Policy.

**Lead Professor: Division of Lifelong Learning**

• Developed Sacred Music Certification Program.

**1999-2000**

*Director of Music Business Degree Program (Spring 1999 Appointment)*

*Johnson C. Smith University*

• Researched and designed curriculums for Music Business and Sacred Music degree programs.
• Developed Music Business and Sacred Music degree program proposals for submissions to College of Arts and Sciences, College of Professional Studies, University Curriculum and Faculty Senate Committees for approvals.
• Developed music faculty positions (Sacred Music and Music Business) descriptions for advertisements.

**1994-1998**

*Content Specialist Arts and Humanities*

*Center For Systemic Educational Change*

*District of Columbia Public Schools, Washington, D.C.*

• Designed and implemented training programs in accordance with the emerging arts and humanities standards and Performance-Based Education.
• Researched and developed teaching materials, and assisted teachers with the implementation of teaching strategies to help students achieve expected arts and humanities outcomes.
• Collaborated with public and private arts agencies, and organizations for implementation of activities, programs, and experiences which supported and enriched student learning.
• Produced Performance-Based Education Arts and Humanities curriculum documents.

**Additional Duties and Responsibilities in Specialty Area: Music Education**

• Planned, organized, directed and coordinated the operation of citywide (Washington, DC Public Schools) vocal and instrumental music education programs, and festivals.
• Prepared budget requests and reports (i.e., DCPS citywide instrumental music inventories) to ensure music programs met the needs of students, teachers and communities.
• Planned and conducted citywide music teachers meetings and workshops.
• Assisted DCPS Teacher Certification Branch with teacher certification requirements, vocal and instrumental.
• Provided personal contact, consultant services, and technical assistance to schools, community arts agencies, colleges and universities.
• Assessed, evaluated, and recommended music education and performing programs.

**1993**

*Fine Arts Content Specialist*  
(Spring Early Learning Years Interdisciplinary Team)  
*Early Childhood Branch*  
*District of Columbia Public Schools*
• Designed developmentally appropriate music and fine arts learning activities adaptable to interdisciplinary units, projects and programs.
• Worked with Early Learning Years Interdisciplinary Team members to develop and select appropriate curriculums to meet the goals and objectives set for early childhood students.
• Provided instructional assistance and strategies to assist teachers and students in the acquisition of stated objectives for language, music and fine arts.
• Conferred with the John F. Kennedy Center Education Department specialists to arrange ongoing students’ attendance to performing arts events for fine arts interdisciplinary projects and units.
• Prepared and disseminated teachers’ language arts and music guides for students’ classroom learning events.

1992-1993
Resource Teacher for Curriculum and Teacher Development
Music Department
District of Columbia Public Schools
• Provided instructional support and teaching resources to vocal and choral music teachers K-12.
• Planned departmental music projects and programs to assist vocal and choral music teachers’ instructional and performing programs.
• Assisted the Director of Music in the day-to-day operations of the music department.

1988-1992
Cultural Enrichment and Museum Project Coordinator
Chapter 1 Program
District of Columbia Public Schools
• Museum Project Coordinator
  • Designed, implemented and coordinated the Museum Project for four years.
  • Conferred with Smithsonian Institution Museums, National Art Gallery, and local arts establishments’ education staffs on educational programs and exhibits.
  • Conferred with participating Museum Project elementary and junior high school principals to communicate the purpose, guidelines and procedures of the Project.
  • Devised monthly museum and art gallery visitation schedules for participating Museum Project schools.
  • Planned and coordinated transportation for each participating Museum Project school.
  • Coordinated and participated in orientation sessions conducted by museum and art gallery education staffs for Museum Project teachers.
  • Organized and coordinated the annual Museum Project Culminating Activity which featured Museum Project students’ art projects and writings, exhibited at the Sumner School Museum and Archives, Washington, D.C.

• Cultural Enrichment Coordinator
  • Coordinated the National Symphony Orchestra (NSO) John F. Kennedy Center Concerts for Chapter 1 third grade and junior high school students.
  • Attended the Kennedy Center NSO Department of Education planning meetings.
  • Coordinated transportation schedules for Chapter 1 students, 4500 third graders and 1,000 seventh and eight graders to attend Fall and Spring Kennedy Center NSO Concerts.
  • Communicated to Chapter 1 School principals through memoranda, guidelines and procedures regarding students’ attendance to NSO concerts.
  • Coordinated cultural enrichment activities for summer school Chapter 1 Programs which included on-site (school) musical theatre, dramatizations,
dance performances, and cultural enrichment field trips to community visual 
and performing arts centers.

• Wrote descriptions and synopses of featured cultural enrichment activities.
• Reviewed cultural arts enrichment proposals for Chapter 1 funding.

EXPERIENCES

Performing Artist, Soprano Soloist
Perform classical, sacred and musical theatre repertoire.

1998-2001 • Official University Soloist
Johnson C. Smith University
• Performed for University and surrounding community formal events and ceremonies:
  • Annual Candlelight Christmas Choral Vesper
    December 24, 2000
    Gethsemane A.M.E. Zion Church
    Charlotte, North Carolina
  • Annual Christmas Vesper Service
    Johnson C. Smith University Concert Choir
    December 3, 2000
  • Johnson C. Smith and IBM ThinkPad U Initiative
    August 30, 2000
  • The Palmetto Medical Dental And Pharmaceutical Auxiliary Scholarship Luncheon
    April 15, 2000
    Charlotte, North Carolina
  • African American Choral Festival of Sacred Music
    Gethsemane A.M.E. Zion Church
    February 27, 2000
  • A Musical Salute To The New Millennium
    Attic Theater Afro-American Cultural Center
    Charlotte, North Carolina
    December 10, 1999
  • Johnson C. Smith Presents: Barbara Buck, D.M.A. Soprano and
    The Johnson C. Smith University Concert Choir In Concert
    Johnson C. Smith University Jane M. Smith Memorial Church
    April 25, 1999
  • In Celebration of The One Hundred and Thirty-Second Anniversary of the
    Founding of Johnson C. Smith University
    Johnson C. Smith University Jane M. Smith Memorial Church
    March 28, 1999
  • The Student Christian Association Presents
    “An Enchanted Evening of True Devotion”
    Grimes Lounge Johnson C. Smith University
    March 20, 1999
  • Religious Emphasis Week Convocation
    Theme: “Celebrating Our Heritage: Standing Firm in Faith”
    Johnson C. Smith University Jane M. Smith Memorial Church
    January 28, 1999

National and International Performances
• Emancipation Day Celebration
  Freewood Farms
  Myrtle Beach, South Carolina
  January 1, 2001
• Omega Psi Phi Fraternity, Inc. Annual Founders and Achievement Banquet
  Wilson, North Carolina
  November 17, 2001

• “Singing In The African American Tradition”
  Gospel, Spirituals, Blues and Jazz
  Konzertsaal: Hotel der Laudinella
  St. Mortiz, Switzerland
  January 8-14, 2000

• Howard University College of Dentistry Honors and Awards Program
  Cramton Auditorium
  Washington, D. C.
  May 7, 1999 and May 8, 1998

• Cast Member “Porgy and Bess” National Tour
  Roles: Serena and Lily
  Sherwin M. Goldman Productions of New York City, NY
  1983

• Cast Member “Porgy and Bess” National, International Tours and Broadway Productions
  Roles: Strawberry Woman and Lily
  Houston Grand Opera and Sherwin M. Goldman Productions
  1976-1979

• Featured Soloist and Recitalist
  Washington, D.C. Metropolitan Area and DCPS
  1970-1998

1980-2001  Choir Director

• Senior Choir Director
  First Baptist Church West
  Charlotte, North Carolina
  2000-2001

• Children’s Choir Director
  Zion Baptist Church
  Washington, D. C.
  1994-1999

• Youth Choir Director
  Plymouth Congregational United Church of Christ
  Washington, D. C.
  1980-1990

1979  Artist-in-Residence
(Summer)  Music Department
  District of Columbia Public Schools
  • Presented Voice Informance Programs to DCPS summer school programs students, elementary to senior high schools.

1999-2011  PRESENTER: CONFERENCES AND WORKSHOPS

• Panelist: Discussions: Reduction of Music Degree Credit Hours
  Open Forum: Historically Black Colleges and Universities
  November, 2011 National Association of Schools of Music
  Annual Meeting Phoenix, AZ
• Presenter: “Discussions of current issues that music programs at HBCUs are facing.”
  Open Forum: Historically Black Colleges and Universities
  November 20, 2007
  National Association of Schools of Music
  83rd Annual Meeting: Salt Lake City, Utah
• Moderator: Talk/Back:
• Critical Factors in Teaching/Learning
  Kentucky State University Fall 2003 Faculty/Professional Staff Institute
  Cooperative Extension, Room 238
  Monday, August 11, 2003
• Co-Convener: “Increasing Arts Education and Advocacy at the Undergraduate and Graduate Levels”
  The Association of American Cultures (TAAC) Open Dialogue IX
  Symposium on Cultural Diversity and the Arts
  San Jose, California
  July 18-20, 2003
• Panelist: “Conquering Teacher Shortage”
  Open Forum: Historically Black Colleges and Universities
  November 24, 2002
  National Association of Schools of Music Annual Meeting
  New Orleans, Louisiana November 23-24, 2002
• Presenter - “A Survey: Vocal Technique and the Art of Singing”
  Honors College Core Faculty Workshop
  Johnson C. Smith University
  May 16, 2001
• Presenter: Symposium & Choral Festival On Sacred Music In Worship
  Sessions on:
  • Vocal Techniques, Music Interpretation and Diction
  • Children’s Choir Repertoire
• Panelist: “Where is Church Music Going?”
  Gethsemane A.M.E. Zion Church
  Charlotte, North Carolina
  May 19-21, 2000
• Panelist: Youth Workshops - Bring on the Noise
  A compelling examination of the question, “What influence, if any, does music have on today’s youth?”
  Hand in Hand Brick by Brick Preparing Communities For the 21st Century:
  Neighborhood Symposium
  Charlotte, North Carolina
  February 20, 1999

PROFESSIONAL DEVELOPMENT

Attended:
2001-2013 National Association of Schools of Music (NASM) Annual Meetings

Kentucky Music Educators Association (KMEA) Professional Development Conference, Louisville, KY.

Kentucky Association of College of Music Departments Annual Fall and Spring Meetings

2006-2007 Kentucky Council on Postsecondary Education Conferences
SERVICE

Unit

2001-Present

• Established Divisional: Advisement Committee
  Retention Committee and
  Bi-Semester Music Majors= Meetings

• Advisement: Advisor to all Music Education Majors

• Attend most if not all Fine Arts events i.e.
  Recitals: students and faculty
  Concerts: Choir and Band
  Art Exhibitions: students and faculty

• Coordinate Music and Studio Art Education Degrees as Teacher Education Committee (TEC) ex-officio member

• Coordinate and support faculty Title III Professional Development Requests

• Coordinate with Enrollment Management requests for faculty recruitment

• Serve as ex-officio member on all Divisional Committees

University

2010-2012

• Wrote Title III Proposal for 2012 Winter and Spring Concerts, and Seminars. Coordinated all concerts:
  o Chamber Music Concert Series (seminar presentations prior to the concerts; concerts open to all students and surrounding communities)
    ▪ Black and African American Composers: Concert Feb. 24, 2012 Seminar Topic: Chamber Music of Black and African American Composer: Presenter – Mr. William Thomas, cellist
    ▪ University of Kentucky Piano Trio: Concert March 23, 2012 Seminar Topic: Composers of music compositions presented in the concert. Presenter Dr. Yoonie Choi
    ▪ Young Artists for Young Audiences Series
      Alfreda Burke, soprano and Rodrick, Dixon: March 28 Seminar Topic: Music Business
    ▪ Indira Mahajan, soprano Cliff Jackson, piano; Concert April 22 Seminar Topic: Master Class for Voice Majors

• Program Participant:
  25th National Birthday Celebration Dr. Martin Luther King, Jr.
  BH Carl H. Smith Auditorium Sponsored by the Office of the President
  Black History Month Convocation BH Carl H. Smith Auditorium
  February, 2011 Sponsored by the Office of the President
  Narration: Excerpts from Porgy and Bess for the Concert Choir selections
• Recruitment:
  Support Area of Music recruitment of vocal and instrumental students.
  Visited three Washington DCPS March 13-17
  Wilson SHS, Ballou SHS, School Without Walls SHS

2006-2007
• Chair, WYS Chairperson Search Committee
• KSU Homecoming Committee

2003-2005
• Ex-officio Member of the Southern Interdisciplinary Roundtable on African Studies (SIRAS).
  Coordinated student performance for conference events.
• Chair, Search Committee School of Education and Human Services Chairperson
• Attend Division of Fine Arts student and faculty events, performances and exhibits
• Mistress of Ceremonies SIRAS Banquet, April 2005
• Member of the University Black History Month Committee.
• Board Member: Frankfort Arts Foundation.
• Alpha Kappa Mu Honor Society National Convention KSU - Planned all musical events for the Convention
• KSU Safety and Security Committee

2001-2002
• Designed Sacred Music Certification Program for Kentucky State University Office of Continuing and Distributed Education

CERTIFICATES AND PROFESSIONAL AFFILIATIONS

PROFESSIONAL ORGANIZATIONS
Music Educators National Conference (MENC)
National Association of Schools of Music (NASM)
Kentucky Music Educators Association (KMEA)
Kentucky Association of College Music Departments (KACMD)

National Offices Held
National Association of Schools of Music (NASM) Region 8
• Elected Chair November 2011
• Elected Vice Chair November 2010
• Elected Secretary November 2008

PROFESSIONAL DEVELOPMENT

Attended:
2001-2013 National Association of Schools of Music (NASM) Annual Meetings

Kentucky Music Educators Association (KMEA) Professional Development Conference, Louisville, KY.

Kentucky Association of College of Music Departments Annual Fall and Spring Meetings

-B29-
2006-2007  Kentucky Council on Postsecondary Education Conferences


Attended Writing the Winning Proposal Conducted by Ken Miller, Spring 2005, CITLA

2002-2003  Attended Praxis II Workshop held at KSU June 3-5 2002. Faculty training and by consultant from Educational Testing Services


Attended Meeting: Education Professional Standards Board: Title II Teacher Quality Enhancement Grant - Holiday Inn - Frankfort, KY

CITLA Workshop: Strategies for Documenting Student Proficiencies: Electronic Portfolio Assessments, (Nov. 02) Dr. Roosevelt Shelton, Presenter

CITLA Workshop: Getting the Most From Blackboard (Sept 02) Dr. Alan Moore Presenter

Budget Development Workshop: (Dec. 13 02)

Attended the Metropolitan Opera Regional Auditions UK (fall 02)

2001-2002  Attended:

• Kentucky State University Proposal Writing Workshop - April 12, 02
• Online Purchasing Requisitions Workshop (KSU)
• Internal Controls Workshop (KSU)
• Mistress of Ceremonies SIRAS Banquet, April 2005
• Member of the University Black History Month Committee.
• Board Member: Frankfort Arts Foundation.
• Alpha Kappa Mu Honor Society National Convention KSU - Planned all musical events for the Convention
• KSU Safety and Security Committee
• Designed Sacred Music Certification Program for Kentucky State University Office of Continuing and Distributed Education

AWARDS

• Key To The City of Wilson N.C.
  Beta Beta Beta Chapter Omega Psi Phi Fraternity, Inc.
  Wilson, North Carolina

• Alliance for Arts Education
  John F. Kennedy Center for the Performing Arts Teacher Fellowship Program
  Washington, D. C.

• Certificate of Appreciation for Devoted Services
  Phi Delta Kappa, Inc.
  Washington, D. C.
• For The Pursuit of Intellectual Growth and The Enhancement of Teaching
  Cafritz Foundation Teacher Fellowship Program
  Washington, D. C.

• Coordinating the Wheatley Elementary School Chapter 1 Museum Project
  Smithsonian Institution: National Air and Space Museum
  Washington, D. C.

• Certificate of Recognition for 31 years of Dedicated Service and Exemplary Leadership To The Music Ministry of Plymouth Congregational Church of Christ
  Plymouth Congregational United Church of Christ
  Washington, D. C.
BRETT HUNT BUTLER

11009 Fairway Pointe Drive
Louisville, Kentucky 40241

502/597-6595 - Office
E-mail: HuntButler@msn.com
502/339-9998 - Residence

CURRICULUM VITAE
April, 2012

EDUCATION

Post-graduate studies in music performance, 1990-1998, University of Kentucky.
26 semester hours of studies completed including
MUS 772 Seminar in Theory
MUS 578 Analysis & Style Survey
MUP 617 Saxophone
MUP 610 Clarinet
MUP 508 Flute

Post-graduate studies in music performance, 1994, University of Louisville
2 semester hours completed (MUS 691 Computers & Music)


Bachelor of Music, 1980, Indiana University, Jazz studies with a concentration in saxophone.

APPLIED MUSIC STUDIES

Jazz saxophone, 1975-1982. Studies with Jamey Aebersold, internationally renowned jazz educator and Hall of Fame member of International Association of Jazz Educators.

Jazz improvisation, 1980-1984. Studies with David Baker, Distinguished Professor of Music and Hall of Fame member of International Association of Jazz Educators, Indiana University.

Clarinet repertoire, 1990-1997. Studies with Dr. Ron Monsen, University of Kentucky


Flute repertoire, 1991. Studies with Gordon Cole, University of Kentucky

Teaching experience

Kentucky State University, Assistant Professor of Music, 1986-1987, 1989-present
Teaching duties include jazz ensemble, jazz improvisation, applied woodwinds, woodwind pedagogy, jazz history, jazz piano, woodwind chamber ensemble, and liberal studies in music (MUS 130 Introduction to Music).

University of Louisville, Adjunct Professor in Music, 2004-2005.
Taught applied saxophone

Jamey Aebersold Summer Jazz Workshops, Instructor, 1981-present.
Coach student jazz combos; present saxophone master classes; perform on faculty jazz concerts.

University of Kentucky, Adjunct Professor in Music, 1988-1989.
Taught applied saxophone.

Indiana University, Associate Instructor in Music, 1981-1983.
Directed University Jazz Ensemble; supervised the jazz combo program; assisted in teaching jazz improvisation.

Clinics presented/adjudication

Adjudicator/Clinician for the University of Louisville Jazz Festival, February 25, 2012.
Director of the Intercollegiate Jazz Ensemble, a select group of students from Kentucky colleges and universities, at the Kentucky Music Educators Association Conference in Louisville on Feb. 8, 2008.
Adjudicator/Clinician for the University of Louisville Jazz Festival, February 25, 2005.
Adjudicator for the Kentucky High School Solo and Ensemble contest at South Oldham High School, 2004-present.
Central High School Music Festival, Adjudicator, May 10, 2003
Guest jazz soloist and clinician, “An Afternoon of Jazz”, Scott County High School, December 2, 2001
Jazz improvisation clinic, Youth Performing Arts School, Louisville, September 2001
How To Teach Jazz Improvisation, Clinic, Kentucky Music Educators Association In-Service/Professional Conference, 2000.
Interactive Jazz Workshop, St. James Court Art Show, Louisville, 1999.
Kentucky Music Educators Association All-State Jazz Ensemble, Adjudicator, 1997.
Kentucky Music Educators Association Solo & Ensemble Festival, Adjudicator, 1993.
Techniques of Jazz Solo Transcription, Clinic, Elmhurst College, 1990.
University of Kentucky Jazz Festival, Adjudicator, 1989.

PROFESSIONAL
PERFORMANCE
EXPERIENCE

Andy Williams, Johnny Mathis, Julie Andrews, Perry Como, Pia Zadora,
Steve Lawrence/Edie Gorme, and Mel Torme.

Frank Sinatra, Natalie Cole, Liza Minnelli, Ray Charles, Wayne Newton, Aretha Franklin,
Barry Manilow, Sammy Davis, Jr., Bette Midler, Manhattan Transfer, Doc Severinson,
Joe Williams, Maynard Ferguson, Lou Rawls, Bernadette Peters, Louis Bellson, Mickey
Rooney, Rosemary Clooney, Burt Bacharach, Maureen McGovern, Toni Tenille, Joan
Rivers, Luci Arnez, George Burns, Bob Hope, Red Skelton, The Temptations, The Four
Tops, Sandi Patti, Mitzi Gaynor, Robert Goulet, Crystal Gayle, Al Cobine Big Band,
Jimmy Dorsey Orchestra, Three Dog Night, Frankie Vallie, Melissa Manchester, The
Dells, Patti LuPone, Linda Ronstadt, Johnny Rivers, The 5th Dimension, Glen Campbell,
Kenny Rogers, Ben Folds, Kool & The Gang, Marilyn McCoo, Jack Jones, The Pointer
Sisters and others.

Touring Broadway Productions presented by the Kentucky Center for the Arts
Broadway Series, 1980-present.
Wicked, Shrek The Musical, The Rat Pack Live At The Sands, Beauty and the Beast,
Showboat, Chicago, Chorus Line, La Cage Aux Folles, Bye Bye Birdie, Cabaret, Grand
Hotel, 42nd Street, City of Angels, My One and Only, Sugar Babies, Anything Goes, The
Music Man, Singing in the Rain, Can Can, Guys and Dolls, Annie, Annie Get Your Gun,
Hello Dolly, The Great Radio City Music Hall Spectacular, Crazy For You, Grease,
Stage Door Charlie, Damn Yankees, West Side Story, How To Succeed in Business
Without Really Trying, The King and I, Evita, Joseph and the Amazing Technicolor
Dreamcoat, Titanic, Victor-Victoria, Saturday Night Fever, Fiddler On The Roof, The
Full Monty, The Producers, Thoroughly Modern Millie, Hairspray, The Will Rogers
Follies, Spamanolot, High School Musical, Dirty Rotten Scoundrels, White Christmas,
Legally Blonde and The Color Purple.

Current Auditioned Positions
The Kentucky Center for the Arts Broadway Series, woodwinds, 1986-present.
Actor’s Theatre of Louisville, woodwinds, 1988-present.
Louisville Orchestra, utility saxophonist, 1984-present.
Indianapolis Orchestra, utility saxophonist, 1994-present.
Evansville Philharmonic Orchestra, utility saxophonist, 2001-present.
Lexington Philharmonic, utility saxophonist, 1992-present.
Music Theatre Louisville, woodwinds, 2005-present.
WHAS Crusade for Children Orchestra, lead alto, flute, piccolo, and clarinet, 1988-2006.
DiMartino/Osland Jazz Orchestra, 1999-2006.
Don Krekel Orchestra, 2000-present.

Faculty Recitals and Guest Artist Performances, 1990-Present.
Soloist, Al Cobine Big Band, Bears Place, Bloomington, IN. 09-15-11.
Soloist, MLK Community Jazz Chorus and Ensemble, Unitarian Universalist Church,
Bloomington, IN. 01-16-11.
Festival Jazz Orchestra concert directed by David N. Baker, Indiana University Musical
Arts Center, Bloomington, Indiana, June, 2006.
Featured soloist, Ken Beilman’s Celebration of Jazz, April, 2006.
Featured Soloist, Indianapolis Jazz Orchestra, Indianapolis, Indiana, October, 2005
Soloist, DiMartino/Osland Jazz Orchestra, “Kentucky Music Hall of Fame and Museum Inaugural Induction Celebration”, Lexington, February, 2002
Soloist, DiMartino/Osland Jazz Orchestra, Midwest International Band and Orchestra Conference, 12-22-01.
Soloist, DiMartino/Osland Jazz Orchestra, Fitzgerald’s Jazz Club, Chicago, 12-19-01.
Soloist, Kentucky Jazz Repertory Orchestra, “Tribute to Rosemary Clooney”, Singletary Center for the Arts, Lexington, 04-25-03.
Soloist, Kentucky Jazz Repertory Orchestra, “Together Again For The First Time”, Singletary Center for the Arts, Lexington, 01-26-03.
Soloist, Kentucky Jazz Repertory Orchestra, Booth Auditorium, Pikeville College, March, 2003
Soloist, Kentucky Jazz Repertory Orchestra, Berea College, April, 2003
Soloist, DiMartino/Osland Jazz Orchestra, “Jazz Spectacular”, Singletary Center for the Arts, Lexington, 03-29-01.
Soloist, Kentucky Jazz Repertory Orchestra, “Tribute to Louis Armstrong”, Singletary Center for the Arts, Lexington, 03-03-01.
Faculty Recital, Kentucky State University, 05-02-11.
Faculty Recital, Kentucky State University, 04-28-08.
Faculty Recital, Kentucky State University, 10-24-06.
Faculty Recital, Kentucky State University, 11-04-02.
Faculty Recital, Kentucky State University, 02-27-01.
Faculty Recital, Kentucky State University, 03-27-00.
Faculty Recital, Kentucky State University, 01-25-99.
Faculty Recital, Kentucky State University, 02-13-96.
Faculty Recital, Kentucky State University, 11-11-96.
Faculty Recital, Kentucky State University, 03-24-94.
Faculty Woodwind Recital, Kentucky State University, 12-01-93.
Faculty Recital, Kentucky State University, 04-09-92.
Soloist, Kentucky Jazz Repertory Orchestra, Singletary Center for the Arts, Lexington, 04-17-99.
Recital, Jeff Sherman Quintet, Bellarmine College, Louisville, 03-14-98.
Soloist, Hank Marr Quartet, Kentucky State University, 02-19-98.
Clarinet Duo Recital, University of Kentucky, 09-30-97.

Concerts Directed, 1994-Present.
Director, Kentucky State University Jazz Ensemble, concert, April, 2008.
Director, Kentucky State University Jazz Ensemble, concert, November, 2006.
Director, Kentucky State University Jazz Ensemble, concert, April, 2006.
Director, Kentucky State University Jazz Ensemble, concert, November, 2005.
Director, Kentucky State University Jazz Ensemble, concert, April, 2005.
Director, Kentucky State University Jazz Ensemble, concert, December 2003.
Director, Kentucky State University Jazz Ensemble, concert, April 2003.
Director, Kentucky State University Jazz Ensemble, concert, December, 2002.
Director, Kentucky State University Jazz Ensemble, concert, April, 2002.
Director, Kentucky State University Jazz Ensemble, concert, November, 2001.
Director, Kentucky State University Jazz Ensemble, concert, April, 2001.
KSU Jazz Ensemble, Univ. of Louisville Jazz Festival, February, 2001.
Director, Kentucky State University Jazz Ensemble, concert, November, 2000.
Director, Kentucky State University Jazz Ensemble, concert, April, 2000.
KSU Jazz Ensemble, Univ. of Louisville Jazz Festival, February, 2000.

-B35-
RECORDINGS


Sarah Stivers “This Girl’s in Love”, private label, November, 2005.


DiMartino-Osland Jazz Orchestra “Off The Charts”

Kentucky Jazz Repertory Orchestra “Ellington Celebration”
Released on the Sea Breeze record label, October 1999.

Miles Osland “Saxercize”

Back On Campus
Al Cobine Big Band (private label) 1989.

Can't Get Indiana Off My Mind
Al Cobine Big Band (private label), 1986.

David Baker's 21st Century Bebop Band
Laurel Records, LR-503, 1983

Al Cobine Plays Carmichael
Al Cobine Big Band (private label), 1983.

PUBLICATIONS

Stanley Turrentine Solos, Hal Leonard Corporation, 1997


Citation in Jerry Coker (1989), The Teaching of Jazz. Advance Music, 82.

Citation in Jamey Aebersold (1992), How To Play Jazz and Improvise, Sixth Edition. Jamey Aebersold, 28.

Citation in Saxophone Journal, January/February 1993, p. 24-25.

PROFESSIONAL SERVICE

Director, Intercollegiate Jazz Ensemble, 2008.
Vice-President, Kentucky Chapter of the International Association of Jazz Educators, 2008.
Performer with the Kentucky Music Educators Association jazz music reading band, 1996-present.

PUBLIC SERVICE

Soloist, Ramsey (Louisville) Middle School Festival Strings Concert, Bradford Hall Auditorium, KSU, February, 2012.
Performed with Capital City Community Band, March, 2011.
Performer with the Louisville Orchestra Swing Combo at numerous public schools in the Louisville area, 2007-present.
Musician with the New Covenant Congregational Church, Shelbyville, KY, 2001-present
Directed Jazz Ensemble performances, South Frankfort Presbyterian, February 2004.
Directed Jazz Ensemble performance, Scott County High School, Georgetown, KY March 2002
Soloist, Beargrass Christian Church, Louisville, September, 2001.
First United Methodist Church, 1999.
Frankfort Community Jazz Ensemble, 1995-1996.
Directed Jazz Ensemble performances, First United Methodist Church, 1994.
Directed Jazz Ensemble performances for Frankfort Senior Citizen’s Center, 1993.
Directed Jazz Ensemble performances for Kentucky Employees Charitable Campaign, 1993.
Numerous performances and clinics presented at area public schools. Schools include Lexington Leestown Middle School, Second Street School, Elkhorn Elementary, Franklin County High School, Shelby County High School, Harrison County High School, Ballard High School, Eastern High School, Lafayette High School, Frankfort High School, and Scott County High School. 1990-present.

UNIVERSITY SERVICE

University Faculty Senate Service
University Faculty Senator, 1995-1997.
Service on Curriculum Committee, 1994-1996.
University Special Events Committee, 1993.

College of Arts and Sciences
College Faculty Development Committee, Co-chairperson, 1993-1994.

Division of Fine Arts Service
Area of Music Staff Accompanist Search Committee, 2011.
Division of Fine Arts Tenure and Promotion Committee, 2010.
Co-coordinator of Division of Fine Arts Calendar of Events, 2002–2009
Divisional Recruitment Committee, 1998-present.
Youth Performing Arts School College Day recruitment coordinator, 1998-present.
Central Kentucky Performing and Visual Arts College Night recruitment coordinator, 2011.
Divisional Curriculum Committee, 1992-present.
Seminar Committee, 1992-present.
Development and implementation of the Jazz Improvisation Lab that provides self-instructional equipment and materials for student use. 1993.

OTHER UNIVERSITY SERVICE

Chair of the Speech-Communications Search Committee, 2008.
Numerous performances for University functions such as Open Houses, Homecoming events, HBCU Showcase, CESKAA and Hillcrest receptions.
Music performer with the Opera/Music Theatre Workshop production of Little Ham, April 2007.
The Freshmen Year Experience Mentor/Advisor Core, distinguished advising team of select faculty, 1999-2004.
SACS Subcommittee on The Role of Faculty and Its Committees, 1997-1998.
University Mentor Program, 1989-present.
Performance with the Opera/Music Theatre Workshop production of Carmen Jones, 1997.

PROFESSIONAL DEVELOPMENT

Flute Society of Kentucky Flute Festival, Louisville, January, 2011.
International Association of Jazz Educators Conference. Anaheim, 1996.
Kentucky Music Educators Association In-Service Conference. Louisville, 1990 - present.

PROFESSIONAL AFFILIATIONS

International Association of Jazz Educators
Jazz Arts Foundation (Lexington, Kentucky),
Flute Society of Kentucky
American Federation of Musicians
Kentucky Music Educators Association
HONORS AND AWARDS

Director of the Intercollegiate Jazz Ensemble, a select group of students from Kentucky colleges and universities, at the Kentucky Music Educators Association Conference in Louisville on Feb. 8, 2008.

Citation as a “Prominent Indiana University Jazz Band Alumni” on the Indiana University School of Music web site, [www.music.indiana.edu/som/jazz/alumni.html](http://www.music.indiana.edu/som/jazz/alumni.html)

Selected as a member of the Indiana University Festival Jazz Orchestra, an all-star roster representing the crème de la crème of the Indiana jazz world, with performances at the Indiana University Musical Arts Center on June 30, 2006 and at the Indiana State Fair in Indianapolis on August 8, 2006.

Selected for inclusion in *Who’s Who Among America’s Teachers, 2002*.

Served as grant fellowship reviewer for the Louisiana Office of Cultural Development, Division of the Arts, Baton Rouge, Louisiana, 2000.

Selected as a member of the Kentucky Jazz Repertory Orchestra, a select group of music faculty from Kentucky universities, 1999.

Selected as a member of the Lexington Jazz Artist Residency Workshop, funded by the Lila Wallace-Reader’s Digest Arts Partners Program, 1998.

Interview with WHAS-TV and Courier-Journal about my performance experiences with entertainer Frank Sinatra, 1998.

Citation for Distinguished Jazz Ensemble, University of Louisville Jazz Festival, 1994-2002.
Lead alto saxophonist with the WHAS Crusade For Children Orchestra, 1990-2006.

Kentucky All-Star Saxophone Ensemble, 1993.

Graduate Assistantship, Indiana University, 1981-1983.

Member of David Baker 21st Century Bebop Band, Indiana University, 1981-1983

SPONSORED PROJECTS

U.S. Department of Education Title-III Grant, Kentucky State University.
Funding level of $2,500 for music instruments and equipment for the Kentucky State University Jazz Ensemble, 2003.

U.S. Department of Education Title-III Grant, Kentucky State University.
Funding level of $4,800 for music classroom audio/visual enhancement in the Area of music at Kentucky State University, 1994-1996.
Vincent B. Davis, tenor

516 Walker Crt.
Walton KY, 41094
Phone: 502 472 5506
Fax: 859 919 0429

Kentucky State University email: vincent.davis@kysu.edu
Personal email: VincentDavis1906@hotmail.com

**Teaching Experience:**

**Claflin University**
- 2011 Fall Assistant Professor of Voice and Opera
- MUSC 111-411 Applied Voice
- MUSC 213 Vocal Diction
- MUSC 215 Vocal Pedagogy

**Wright State University**
- 2010 Fall, Lecturer of Voice
- MUA 111-731 Applied Voice
- MUA 111 Vocal Techniques and Diction
- MUA 111 Vocal Repertoire seminar class
- MUS 155-157 Keyboard Musicianship
- MUS 214 Music in Western Culture
- MUS 151-153 Sight Singing and Dictation
- MUA 420 Opera Production and Coaching

**University of Kentucky, School of Music**
- 2006-2009 Teaching Assistantship in Voice
- Taught applied voice

**Wright State University**
- 2003-2005 Adjunct Associate in Voice
- Applied Voice
- Vocal Technique and Diction course
- Vocal Repertoire seminar class

**Bowling Green State University, College of Musical Arts**
- 2001-2003 Teaching Assistantship, Voice
- Taught applied voice
- Taught Para voice class
- Applied juries

**Franklin County High School, Frankfort Kentucky**
- 2001 Student Teaching semester

**Private Studio**
- 2000-2003

**Education:**

**University of Kentucky, Lexington, KY**
- Doctorate of Musical Arts candidate
  (Expected graduation date December 2012)
- Voice studies with Dr. Everett McCorvey
- Vocal Coaches Cliff Jackson & Nan McSwain
Oberlin Italy Centro Studi Italiani, Urbania Italy
- 2003 Extensive vocal coaching with Maestro Ubaldo Fabbri
- Performed throughout Italy
- Lingual certificate in Italian

Bowling Green State University, Bowling Green, OH
2003 M.M., Master of Music, Performance, Voice
Voice studies with Mark Moliterno, Andreas Poulimenos

Kentucky State University, Frankfort KY
- 2001 B.M.E., Bachelor of Music Education, Voice
Voice studies with Andrew W. Smith, Vertrelle Cameron-Mickens

Performance: Opera, Concert/Recital & Oratorio

Musica dei Luoghi, Consuma Italy
- July/2012 Belmonde in The Abduction from the Serail

Yellow Springs Chamber Orchestra, Yellow Springs OH
- Dec./2011 Benjamin Britten St. Nicolas Cantata,
  role of St. Nicolas, James Johnston, conductor

Andrew Smith, Metropolitan baritone Commemorative Concert Cleveland OH.
- Mar/2011 Benjamin Britten Flok Songs

University of Kentucky, Lexington, KY
- March/2011 A World of Folks Songs
  DMA Recital, Christopher Chafee, flute, Cliff Jackson,
  harpsichord & piano, Vincent Davis, tenor, Margot Roberts bass

Schuster Hall, Wright State University, Dayton OH
- March/2011 A World of Folks Songs
  DMA Recital, Christopher Chafee, flute, Cliff Jackson,
  harpsichord & piano, Vincent Davis, tenor, Margot Roberts bass

Wright State University, Dayton OH
- Feb/2011 Folks Songs Around the World
  Faculty Recital, Christopher Chafee, flute, Brian Boswell, piano,
  Dr. Charles Larkowski, harpsichord, Vincent Davis, tenor

Yellow Springs Chamber Orchestra
- Dec./2010 Handel’s Alexander’s Feast, tenor soloist

Dayton Opera Association 50th Anniversary, Dayton Ohio
- Oct./2010 Robbins in Porgy and Bess
View video at:
http://www.youtube.com/watch?v=9rs5napv8No

Dayton Art Institute Concert Series, Dayton Ohio

- July/2010 Le Voix Noir: Art Songs of Black Composers
  Voice Studio Recital/Faculty recital

Wright State University, Dayton Ohio

- April/2010 Faculty Recital Dr. Christopher Chafee, flute
  Brian Boswell, piano Dr. Charles Larkowski, harpsichord
  Vincent Davis, tenor

Wright State University, Dayton, Ohio

- February/2010 Le Voix Noir: Art Songs of Black Composers
  Quest artists: Cliff Jackson, piano, Jing-I Jang, Harp
  Soprano, Diana Cataldi, Reginald Davis, baritone

University of Kentucky, Lexington, KY

- February/2010 Le Voix Noir: Art Songs of Black Composers
  Quest artists: Cliff Jackson, piano, Jing-I Jang, Harp
  Soprano, Diana Cataldi, Reginald Davis, baritone

Wright State University, Dayton Ohio

- February/2009 Collaborazioni Sacre chamber recital
  with quest artists: Cliff Jackson piano, In-Hong Cha violin,
  John de Gruchy bassoon, Jing-I Jang harp

University of Kentucky, Lexington, KY

- February/2009 Collaborazioni Sacre chamber recital
  with quest artist: Cliff Jackson piano, In-Hong Cha violin,
  John de Gruchy bassoon, Jing-I Jang harp

Dayton Philharmonic Orchestra, Dayton Ohio

- December/2008 tenor soloist in Handel’s Messiah

Dayton Philharmonic Orchestra, Dayton Ohio

- September/2008 tenor soloist in Schubert Mass in A

Wright State University A Viennese Classical Evening

- June/2008 tenor soloist in W. A Mozart’s Solemn Vespers de Confessori

University of Kentucky, Lexington KY

- April/2008 In a Recital of Song recital with quest artist:
  Nan McSwain piano

Wright State University, Dayton Ohio

- April/2008 In a Recital of Song faculty recital with quest artist:
  Nan McSwain piano

Kentucky Opera Theatre Frankfort, Ky
- November/2006 Bastien in Mozart’s Bastien und Bastienne, role of

University of Kentucky, Lexington, Ky
- November/2006 Alfredo cover in Verdi’s La Traviata

Cincinnati Opera, World Premiere
- July/2006 ensemble of Danielpour’s Margaret Garner

John Carroll University, Cleveland, Ohio
- February/2004 Concert, Quartet form Die Zauberflöte, Mozart
  Una furtiva lagrima, L’elisir D’amore, Donizetti

Wright State University, Shuster Performing Arts Center
November/2003 Concert, The Heavens Are Telling, The Creation, Haydn

Fermignano Italy, concerto
- June/2003 Un di felice, duet Traviata, E lucevan le stelle, Tosca

Sassacorvaro Italy, concerto
- June/2003 Un di felice, duet, Traviata
  Lunge da lei….De miei bollenti spiriti, Traviata

Pennibilli Italy, concerto
- June/2003 Una furtiva lagrima, L’elisir D’amore

Urbania Italy Centro Studi Italiani Concerti
- June/2003 Una furtiva lagrima, L’elisir D’amore
  D’ell’elisir mirabile, Quartet L’elisir D’amore
  Un di felice, duet, Traviata

Urbania Italy, Centro Studi Italiani
- June/2003 Master Class with soprano, Maria Parazzini

Pottstown Pennsylvania, Bel Canto joint concert
- May/2003 Margaret Heffner, soprano, Mark Moliterno, Bass-Baritone
  Vincent B. Davis, tenor, Kristin Ditlow, piano
  Nina, Pergolesi,
  Una furtiva lagrima, L’elisir D’amore,
  Un di felice, duet, Traviata

St. Cecilia Music Society, Grand Rapids Michigan
- February 2003 concert
  Una furtiva lagrima, L’elisir D’amore
  Nina, Pergolesi, De miei bollenti spiriti, Traviata

Bowling Green State University Recital
- April 2003 Vincent B. Davis, tenor, Ondra Williams, piano
Bowling Green State University, Opera Gala
- February 2003 First Act Duet Carmen, Vincent B. Davis, tenor Summer Ellis, soprano, Erin Bonski, piano

Bowling Green State University
- March/2002 John Stafford, World Premiere Life and Death

Bowling Green State University
- February/2002 Ferrando in Mozart’s Cosi Fan Tutti

Alte Oper, Frankfurt Germany
- December/2000-January/2001 Mingo & Robbins of Porgy and Bess

Theatre am Gœterplatz, Bremen Germany

Kentucky Opera Association, Louisville Kentucky
- June/2000 Ensemble member of Die Fledermaus

Kentucky State University, Frankfort Kentucky
- April/2000 Joe of Blue Monday

Kentucky Opera Association, Louisville Kentucky
- November/1999 Ensemble member of La Boheme

Kentucky State University, Recital
- April/1999 Vincent B. Davis, tenor, Siok Tan Peng, piano

Kentucky State University, Frankfort Kentucky
- 1995-1999 Concert Choir

Kentucky State University, Frankfort Kentucky
- March/1998 Master class with soprano, Martina Arroyo

Kentucky State University, Frankfort Kentucky
- February/1997 Joe of Carmen Jones, Rogers and Hammerstein

Kentucky State University, Frankfort Kentucky
1996 Opera Scenes Gala Quartet, Rigoletto, Sextet, Lucia di Lammermoor

University of Arkansas at Pine Bluff,
- 1993-1995 Vesper Choir

University of Arkansas at Pine Bluff
- Dec/1994 tenor soloist, Messiah

Memphis Tennessee
- July/1993 Memphis Vocal Arts Ensemble
Professional Organizations/Board Committees:

Dayton Opera Board Governance Committee
  • 2010 Member

National Association of Teachers of Singing (NATS)
  • 2005-current Member

Voice Center Consortium Committee University of Cincinnati Medical Center Otolaryngology Department
  • 2006-current member

Wright State University, Dept. of Music, Dayton Ohio
  • Promotion and Tenure Review Committee member
  • 2005- current, Faculty Coordinator for Keyboard Musicianship sequence
  • 2005-current Graduate Faculty committee member
  • 2003-current Committee member for numerous Junior and Senior applied voice recitals
  • Voice/Choral Scholarship Committee member
  • Graduate Faculty committee member

Service:

Coordinator of soprano, Dr. Angelique Clay & Cliff Jackson, piano
  • September/2010 Guest artist series

Coordinator of WSU voice students' performance at the Dayton Art Institute Concert Series, Dayton Ohio
  • July/2010 Le Voix Noir: Art Songs of Black Composers
    Voice Studio Recital/Faculty recital

Coordinator of Tenor, Roderick Dixon & Alfreda Burkerecital and Master Class, Schuster Hall at Wright State University, Dayton OH
  • April/2010 In collaboration with the Boonshaft School of Medicine during the annual Music and Medicine Symposium
    View Slide show at: http://www.flickr.com/photos/80149579@N00/sets/72157624186413596/show/

Coordinator of Metropolitan Opera Tenor, Roderick Dixon & Alfrerda Burke recital, Schuster Hall at Wright State University, Dayton OH
  • View Slideshow at: http://www.flickr.com/photos/80149579@N00/sets/72157624057459625/show/
-B46-

- April/2010 In collaboration with the Boonshaft School of Medicine during the annual Music and Medicine Symposium

  **Coordinator for WSU voice students’ participation in NATS Competition, Miami University, Oxford, Ohio**

- April/2010 Facilitate participation of Wright State University Applied students in regional competition
- Adjudicator

- **Coordinator of Metropolitan Opera tenor, Lawrence Brownlee Master Class, Schuster Hall at Wright State University, Dayton OH**

- January/2010 In collaboration with Dayton Opera and its Star Gala Series.
- Facilitated the participation of students from Wilberforce Univ., Central State Univ., Univ. of Dayton, Bowling Green State University and Wright State University
- View Slideshow at: [http://www.flickr.com/photos/80149579@N00/sets/7215762317444573/show/](http://www.flickr.com/photos/80149579@N00/sets/7215762317444573/show/)

- **Wright State University Presidential Lecture Series**

- January/2010 Mary Frances Berry, P.H.D., J.D. “Healing, Forgiveness, and Reconciliation: Reclaiming the Lost Arts”
  Tenor soloist

- **Coordinator of Master Class and recital with quest artist soprano, Adrianne Danridge, Schuster Hall at Wright State University, Dayton OH**

- January/2010 This Little Light of Mine Lecture Recital
  In collaboration with Dr. Brenda Ellis & the Bolinga Multicultural Center
- **Conversations with soprano, Adrienne Danrich**
  Questions and Answer period for Applied voice students on what it takes to sustain a career in opera and the vocal arts
- **Master Class for W.S.U. Applied Voice Student**

- **Coordinator and producer of Le Voix Noir, Art Songs of Black Composers Recital Series, Schuster Hall at Wright State University, Dayton OH**

- February/2010 Voice Studio Recital, coachings on performance practices
- View slideshow at: [http://www.flickr.com/photos/80149579@N00/sets/72157623345635281/show/](http://www.flickr.com/photos/80149579@N00/sets/72157623345635281/show/)

- **Coordinator of Concerto da Camera: Student Recital Walton, Ky**

- January/2010 Applied Voice Studio Recital
Coordinator of Metropolitan Opera tenor, Roderick Dixon recital and Master Class Schuster Hall at Wright State University, Dayton OH
- June/2009 In collaboration with the Boonshaft School of Medicine during the annual Music and Medicine Symposium

Coordinator of WSU students' participation in NATS Competition, Cedarville University, Cedarville Ohio
- 2009 Facilitate participation of Wright State University Applied students in regional competition & adjudicator

Coordinator of WSU students participation in NATS Competition, Ball State University, Muncie IN
- 2008 Facilitate participation of Wright State University Applied students in regional competition & adjudicator

Recruitment:

Coordinator of Metropolitan Opera Tenor, Roderick Dixon & Alfrerda Burke recital, Schuster Hall at Wright State University, Dayton OH for Local high school students
- View Slideshow at: http://www.flickr.com/photos/80149579@N00/sets/72157624057459625/show/

Clinician in Applied Voice for the Ensemble in Residence program at W.S.U. Department of Music
- March/2010 Clinician in Applied voice for high school students on the basics of singing

Clinician in Applied Voice for the Ensemble in Residence program at W.S.U. Department of Music
- Jan/2010 Clinician in Applied Voice for high school students on the basics of singing

Coordinator of the Applied Voice Symposium for High School Students
- Clarmont Northern High School, Cincinnati OH
  March/2010 Applied voice lessons & Recruitment of local high school talent

- Amelia High School, Batavia, OH
  April/2010 Applied voice lessons & Recruitment of local high school talent

Interlochen Summer Music Camp, College Fair
- July/2008 Recruitment

Mad River Vocal Arts Festival 2005-2008, 2010
- Applied voice lessons & Recruitment of local high school talent
Documents and Area of Specialization:

- 2011 DMA document, Area of Specialization: Le Chevalier de Saint-Georges: A Dissemination of Joseph Boulonge’s chanson
- 2003 The Notion of Appogio
- 2002 Henri Duparc, The Wagnerite, As it pertains to his works Extase, L’invitation au Voyage, and Phidylé
- 1999 Richard Wagner’s Gesampkunstwerk

Grants/Awards:

Wright State University Bolinga Multicultural Center
- February/2010 Supplemental Grant for artist contract
- Le Voix Noir Recital Series
- 1998 Vocal Extravaganza Grant Recipient
- 1996 Mary Levi Smith Vocal Scholarship

Graduate Teaching Assistant
- 2006/2009 University of Kentucky

Graduate Teaching Assistant
- Bowling Green State University

1998 Vocal Extravaganza competition
- First Place Award

1996 Mary Levi Smith Vocal competition
- First Place Award

Broadcasts and Telecast

Dayton Public Radio 88.1 Voice of the Arts
Dayton Opera Association 50th Anniversary season
September/2011 Robbins in Porgy and Bess

Dayton Public Radio 88.1 Voice of the Arts
Dayton Philharmonic Orchestra, Dayton Ohio
- Mar/2009 tenor soloist in Handel’s Messiah

Dayton Public Radio 88.1 Voice of the Arts
Dayton Philharmonic Orchestra, Dayton Ohio
- Feb/2008 tenor soloist in Schubert Mass in A

Recordings:

University of Kentucky, Lexington, Ky
- 2010 Le Voix Noir: Art Songs of Black Composers
  Compact Disc

Wright State University, Dayton Ohio
- 2010 Le Voix Noir: Art Songs of Black Composers
  Compact Disc

-B48-
University of Kentucky, Lexington, KY
- 2009 Collaborazioni Sacre chamber recital
  Compact Disc

Wright State University, Dayton Ohio
- 2009 Collaborazioni Sacre chamber recital
  Compact Disc

University of Kentucky, Lexington KY
- 2008 In a Recital of Song recital
  Compact Disc

Wright State University, Dayton Ohio
- 2008 In a Recital of Song faculty recital
  Compact Disc

Bowling Green State University, Recital
- 2003 Vincent B. Davis, tenor, Ondra Williams, piano
  Compact Disc

Bowling Green State University, Opera Gala
- 2002 Parle moi de ma mere from Carmen, Vincent B. Davis, tenor, Summer Ellis, soprano, Erin Bonski, piano
  Compact Disc

Bowling Green State University, Cosi Fan Tutti
- 2002 Vincent B. Davis, tenor, Dr. Emily Freeman-Brown, conductor
  Bowling Green State University Orchestra
  Compact Disc

Bowling Green State University, Composition Recital
- 2002 John Stafford, composer
  Vincent B. Davis, tenor, Ondra Williams, piano
  Life and Death
  Compact Disc

Success of Students:

April Hilen, W. S. U. Dept. of Music 2007 graduate
- Soprano soloist and choir member in the NBC competition Battle of the Choirs, National Television

Sarah Newberry, W. S. U. Dept. of Music 2007 graduate
- Choral director at Clarmont Northern high school

Megan Holloway, W. S. U. Dept. of Music 2008 graduate
- Dayton Philharmonic Chorister

Stephanie Weis, W. S. U. Dept. of Music current student
- 2010, Afternoon Musical recital, Dayton Arts Institute
- 2010, Soprano soloist in Trois Chansons by Claude Debussy, Collegiate Chorale
- 2010, Soprano soloist Mozart A minor Mass
- 2010, Soprano Soloist in Mozart’s B minor Mass

-B49-
- 2009 Soprano soloist Mozart’s Missa Brevis in C minor
  - Art Gala Scholarship recipient

Crystal-Dawn Mckanna
- 2010, Prince Orlosky, Richard Strauss’ Die Fledermaus
- 2010, mezzo soloist, Leonard Bernstein’s Chichester Psalms
- 2009, Jenny Driver, John Gay’s The Beggar’s Opera
- 2009, Signor Deluso, Rosine
- 2009, mezzo soloist, John Rutter Gloria

Mark Jauss, W. S. U. Dept. of Music 2009 graduate
- Tenor soloist in Handel’s Messiah, Yellow Springs, OH
- Graduate Assistantship in Choral Music Ed.

References:

- Lawrence Brownlee, tenor Metropolitan Opera, Teatro alla Scala, Royal Opera House at Covent Gardens
  Robert Mirshak Artists Management
  4 West 24th Street New York, New York 10010
  Cell: 678 296 2639
  brownleetenor@aol.com

- Dr. Everett Mccorvey, Endowed Chair of Opera University of Kentucky School of Music
  Lexington, KY 40506
  mccorvey@mail.uky.edu
  Cell: 859 509 7072
  Studio: 859 257 9331

- Thomas Bankston, General and Artistic Director of Dayton Opera
  138 North Main,
  Dayton Oh 45402
  937.228.0662 x3092
  tbankston@daytonopera.org

- Dr. Diana Cataldi, Adjunct in Voice Wright State University
  Department of Music
  3640 Colonel Glenn Hwy.
  Dayton, Ohio 45435
  Diana.Cataldi@wright.edu
  Cell 937 903 0059
  Studio 937 775 2755

- Edward Thomas Payne baritone, Metropolitan Opera
  8363 Cannon Knoll Ct.
  West Chester, Ohio 45069
  Home (513) 759-0521
  Cell (513) 545-7406
  edrevsing@aol.com
Wilhemenia Fernandez, soprano, Paris Opera
2710 Whiteberry Dr.
Lexington Kentucky, 40511
(859) 255 0374

Andrew W. Smith baritone, Metropolitan Opera
Kentucky State University, retired
2710 Whiteberry Dr.
Lexington Kentucky, 40511
(859) 255 0374

Myra Merritt soprano, Metropolitan Opera
Professor of Voice
Bowling Green State University
2147 College of Musical Arts
Bowling Green, Ohio 43403
Work: 419 372 8499
Cell: 419 308 1703
mmerrett@bgsu.edu
Robert M. Griffin
111 Jeremy Drive
Frankfort, Kentucky 40601
502/695-6929-Home
502/597-6908-Office
E-mail: robert.griffin@kysu.edu

EDUCATION

Post-Graduate Studies in music performance, 1988-1998, University of Kentucky
21 semester hours of studies completed including:
MUS 702 Seminar in Musicology
MUP 718 Applied Percussion
MUS 772 Seminar in Music in Music Theory
MUC 570 Advance Chamber Music Ensemble
MUC 691 Symphony Orchestra
FR 011 French for Reading
MUS 573 Counterpoint

Master of Music, University of Kentucky, 1988, Percussion Performance
Bachelor of Music, 1980, Kentucky State University, Percussion Performance with a
concentration in commercial music

TEACHING EXPERIENCE

Kentucky State University, Assistant Professor of Music 1981-1984, 1986 - Present
Teaching duties include Applied Percussion, lecturing in Percussion Methods class, Music
Technology and Music Appreciation, directing the Jazz Ensemble (1981-1984), Acting Director of
Bands (Spring 1987 and Spring 1997), Director of Percussion Ensemble and coaching/arranger for
the marching band percussion section. Additional duties include music technology lab supervisor,
academic advisement and recruitment.

Jamey Aebersold, Summer Jazz Workshop, July 2008
Coach student jazz combos

Band Director, Good Shepherd Middle School (after school program) spring 2002

Percussion Instructor, Creative Arts For Ethnicity (C.A.F.E.) 1999-2002
A summer arts institute for disadvantage youth

Ensemble Director, Operation Half Note 1999-2002
An arts institute for primary age children

Bluegrass Area Development District, Educational Encourager, summer 1993

Adjunct Percussion Instructor, 1979 - Present
Franklin County Schools, Director of Percussion Ensemble
Scott County Schools
Founder and conductor of All-City/County High School Percussion Ensemble

Clinics Presented:
Franklin County High School, Frankfort, KY, April, 2011
Southfield High School, Southfield MI, November, 2010
Detroit School for the Arts, Detroit MI, November 2010
Southfield High School, Southfield, MI, March, 2009
Detroit School of Arts, Detroit, MI, March 2009
Detroit Schools for The Arts, March 2009
Christian County High School, Hopkinsville, KY, March 2004
Hopkinsville High School, Hopkinsville, KY, March 2004
Louisville Youth Performing Arts School, Jazz Drumset Clinic 2002
Kentucky Music Educators Association Conference, Percussion Clinic, 1999
Robert M. Griffin
Page 2

Adjudicator

KMEA District 12 Music Festival, March, 2009
National Federation of State High School Association, Music Festival, May 2008, Louisville, KY
National Federation of State High School Association, Music Festival, May 2006, Louisville, KY
Southfield High School Invitational Music Festival, Southfield Michigan, February, 2006

Professional Performance Experience

Jamey Aebersold Quartet, internationally renowned jazz educator and Hall of Fame member of the International Association Jazz Educators

David Baker, lecture/performance, Distinguished Professor, Indiana University and Hall of Fame member of the International Association Jazz Educators
Bobby Shew Quintet, internationally renowned jazz recording artist, formally with The Buddy Rich Big Band and the Horace Silver Quintet
Larry Ridley Quartet, renowned jazz bassist, Professor of Music, Emeritus Rutgers, the State University of New Jersey and Hall Fame of member of the International Association Jazz Educators
Les McCann Trio, Nationally Acclaimed Jazz Artist
Lanny Morgan Quartet internationally acclaimed jazz recording artist, lead woodwind player with Natalie Cole and member of the renowned jazz group Supersax
Vincent DiMartino Quartet, W. George Matton Professor of Music, Centre College, formally with Lionel Hampton and the Clark Terry Big Band
Richard Davis Quartet, international acclaimed jazz recording artist, Professor of String Bass, University of Wisconsin, Madison, formally with the Thad Jones/Mel Lewis Big Band
Mike Tracy Quartet, international acclaimed jazz clinician, Professor of Music, University of Louisville
Clifton Davis, nationally acclaimed television and recording artist, best know for his role as Reverend Ruben Gregory on Television Sitcom AMEN
Donald Byrd, lecture/performer, internationally acclaimed jazz recording artist for Prestige and Blue Note Records, performed with Art Blakey and The Jazz Messengers, Sonny Rollins and John Coltrane

Faculty Recitals and Guest Artist Performances, 1996-Present

Performance, Easter Cantata, Folks of Elkhorn Baptist Church, March 2012
Performance, Kentucky State University Concert Series, March 2012Performance, Messiah, First United Methodist Church, March, 2012Performance, Shelby County Choral Department Spring Concert, March, 2012Performance, Ramsey Middle School Orchestra Winter Concert, December, 2011
Performance, Scott County High School Choral Music Department, December, 2011Performance, A Christmas Celebration, Forks of Elkhorn Baptist Church
Performance, Georgetown Choral Society, November, 2011Performance, Faculty Recital, Kentucky State University, October, 2011Performance, Shelby County High School Department, October, 2011Performance, Scott County High School Choral Department, May, 2011
Performance, Shelby County High School Choral Department, May 2011
Performance, Capital City Community Band, March 2011
Performance, Faculty Recital, Kentucky State University, May 2011
Performance, First United Methodist Church Summer Artist Series, August 2010
Performance, Georgetown Choral Society, Georgetown, KY, November 2010Performance, Shelby County High School Show Choir, Indianapolis, IN, February 2009
Performance, First United Methodist Church, Jazz Worship Service, March-November 2008
Performance, Robert Griffin Quartet Jazz Tribute Concert, Commemorating the 100 Anniversary of Fleming Co. Jazz pianist and former KSU student Herman Chittison. October 2008
Performance, Norton Center Concert Series, with Dick Domek Jazz Quartet
Performance, Scott County High School Winter Concert, Lexington, KY December, 2008Performance, Capital City Community Band, Midwest Band and Orchestra Conference, Chicago, IL, December 2007
Performance, Capital City Community Band, Kentucky Music Educators Conference, Louisville, KY, February, 2007
Faculty Recital, First Church of the Ascension, Frankfort, KY, March, 2007
Performance, KSU Theater and Opera Department, Production, Little Ham, April 2007
Performance, Georgetown Choral Society, Georgetown, KY April 2007
Performance, Scott County High School Choral Concert Department, Georgetown, Kentucky, May 2007
Performance, Celebration of Life, Georgetown Choral Society, Georgetown, Kentucky October 2007
Performance, Kentucky Historical Society Folklife Festival, Frankfort, KY September, 2007
Performance, First Presbyterian Church, A Christmas Eve and Communion Service, Lexington, KY December, 2006
Performance, Shelby County High School, Choral Department, Shelbyville, KY December, 2006
Jazz Performance, Richmond Area Arts Council, Richmond Kentucky, February 2006
Guest performance, Kentucky State University Jazz Ensemble, November, 2005
Performance, KSU Presidential Inaugural Showcase, April 2005
Performance, Kemba Cofield Quartet, Singletary Center for the Arts, Lexington, KY, October, 2005
Performance, Rob Nickerson Quintet, Boone Gardiner, Louisville, Kentucky, June 25, 2004
Performance, Jamey Aebersold Trio, City Café, Louisville, KY, June 18-19 2004
Performance, Workshop, Christian County High School, Hopkinsville High School, March 2004
Performance, Woodford County High School, May 19, 2004
Performance, Opera Music/Theatre Workshop, Purlie, April 17-19, 2003
Performance First United Methodist Church, Frankfort, Kentucky, August, 2003
Jazz Performance, Gheens Professional Development Academy, Louisville, Kentucky, September 2003
Performance, Georgetown College, Georgetown, Kentucky, October 2003
Jazz performance, Lexington Fayette Co Urban County Government Roots and Heritage Festival, September 2002
Jazz performance, Transylvania University, October 2002
Faculty Recital, Kentucky State University, November 2002
Christmas Concert, Scott County High School, December 2003
Jazz Performance, Richmond Area Arts Council, Richmond Kentucky, February 2003
Jazz Performance, First United Methodist Church, July 2002
Jazz Performance, Lexington Layette Co Urban County Government Roots and Heritage Festival, September 2002
Faculty Recital, Recitalist, Robert Griffin, January 1999
Hank Marr, African American History Month Convocation, Kentucky State University, February 1998
Louisville Arts Council, Performance, Louisville, Kentucky, June 1998
National Youth Sport Program, Jazz History Lecture and African Hand Drum Workshop, July 1998
Richard Davis, Jazz Lecture Concert Berea College, November 1998
Hunt Butler and Robert Griffin, Faculty Recital, Kentucky State University, Nov.1996

Concerts Directed, 1981-Present
Director, Franklin County High School Percussion Ensemble, May 2012
Director, Franklin County High School Percussion Ensemble, May 2011
Director, Franklin County High School Percussion Ensemble, May, 2010
Director, Franklin County High School Percussion Ensemble, May, 2009
Director, Kentucky State University, Percussion Ensemble, SIRAS Plenary Session, April, 2009
Director, Kentucky State University, Percussion Ensemble Concert, May 2009
Director, Kentucky State University Marching and Symphonic Band, 2004, 2005
Director, Kentucky State University Symphonic Band, concert December, 2004
Director, Kentucky State University Percussion Ensemble, concert April, 2004
Director, Kentucky State University Percussion Ensemble, concert April, 2003
Director, Kentucky State University Percussion Ensemble, concert, April 2002
Director, Kentucky State University Percussion Ensemble, concert, April 2001
Director, Kentucky State University Percussion Ensemble, concert, April 2000
Director, Scott County High School Percussion Ensemble, concert, April 2002
Director, Franklin High School Percussion Ensemble, concert, April 2002
Musical Director, The Wiz, University Players Guild, April 1999
Robert M. Griffin
Page 4

Director, Kentucky State University Percussion Ensemble, concert, December 1997
Musical Director, Duke Ellington’s Sophisticated Ladies, University Players Guild, April 1997
Director, Kentucky State University Symphonic Band, concert, April 1997
Director, Kentucky State University Percussion Ensemble, concert, December 1992
Musical Director, The Colored Museum, University Players Guild, April 1992
Assistant Director, Kentucky State University Concert Band, concert April 1991
Director, Kentucky State University Percussion Ensemble concert, December 1991
KSU Marimba Ensemble, Miss America Program, February 1990
KSU Percussion Ensemble, Univ. of Kentucky Day of Percussion, March 1990
Director, Kentucky State University Marimba Ensemble, NAFEO Conference, Washington D.C., March 1990
Director, Kentucky State University Percussion Ensemble concert, November 1990

PROFESSIONAL DEVELOPMENT
Jazz Educator Workshop, Louisville, Kentucky, January, 2012
Percussive Arts Society International Convention, November 2011
Kentucky Association of Blacks in Higher Education Conference, Louisville, KY November 2010
Percussive Arts Society International Conference, Indianapolis IN November 2010
Kentucky Music Educators Conference, Louisville, KY February 2011
Kentucky Music Educators Conference, Louisville, KY February 2010
Kentucky Day of Percussion, March 2009
Kentucky Music Educators Conference, February 2009
Kentucky Day of Percussion Workshop, February 2008
Kentucky Day of Percussion Workshop, February 2007
Percussive Arts Society International Conference, Columbus, OH, November 2007
Midwest Band and Orchestra Conference, Chicago, IL, December 2007
Percussive Arts Society International Conference October 2007
Kentucky Day of Percussion, February, 2007
Kentucky Music Educators Conference, February, 2007
Percussive Arts Society International Conference, Nashville, Tennessee 2005
Percussive Arts Society International Conference, Louisville, Kentucky 2004
Kentucky Day of Percussion Workshop, Lexington, Kentucky, 2004
CITLA Workshop, What is Praxis? 2002
CITLA Workshop, How to Remove Registrations Holds, 2002
Percussive Arts Society International Conference, Columbus, Ohio, 2002
Percussive Arts Society International Conference, Nashville, Tennessee, 2001
Jamey Aebersold Summer Jazz Workshop, Louisville, Kentucky, 2001
Percussive Arts Society International Conference, Columbus, Ohio, 1999
Duke Ellington Repertoire Band/various performances throughout Central Kentucky, 1999
Lexington Jazz Artist Residency, University of Kentucky, 1998
Percussive Arts Society International Conference, Orlando Florida, 1998
Jamey Aebersold Summer Jazz Workshop, Louisville, KY, 1998
Kentucky Day of Percussion Workshop, April 1998
Percussive Arts Society International Conference, Atlanta Georgia, 1994
Percussive Arts Society International Conference, Anaheim California, 1992

UNIVERSITY AND COMMUNITY SERVICE
Kentucky State University, Administrative Service
Search Committee for Vice-President of Student Affairs, 1988

UNIVERSITY SERVICE
University Faculty Senator, 2003-2006
University Faculty Senator, 1995-1997
Service on Budget Academic Service Committee, 2004
Service on Academic Policy Committee, 2003-2004
Service on Academic Appeals Committee, 2003-2004
Service on Divisional Chairperson Search Committee, Fine Arts Department, 2001
Kentucky State University Faculty Senate, 1995-1997
Service on Divisional Curriculum Committee, 1995
Service on SAC Subcommittee. Athletics Committee, 1998
Service on Convocation Committee, 1993

DIVISION OF FINE ARTS SERVICE
Piano Instructor Search Committee, 2012
Piano Instructor Search committee, 2009
Vocal Instructor Search Committee, 2007
Director of Bands Search Committee, Chair, 2004
Recruitment Committee, 1990-present
Service on Division Curriculum Committee, 1993-1994
The College of Arts and Sciences Faculty Development Committee, 1994

COMMUNITY SERVICE
Performance for the Fleming County Rotary Club, Flemingsburg, KY, October, 2008
Performance for The Frankfort Chamber of Commerce, February 2009
Musician with the New Covenant Congregational Church, Shelbyville KY 1999-present
Musician with the Evergreen Baptist Church, Lawrenceburg, KY 1999-present
Performance for “The Capital Affair” fundraiser Capital Day School, March 2003
Frankfort Community Band, 1995-Present
Frankfort Community Jazz Band, 1995-1996
Frankfort Arts Foundation Board Member, 1994-1996
Director, Kentucky State University Percussion Ensemble, First United Methodist Church, Lunch With The Arts
Founder, All County Percussion Ensemble
Numerous performances and clinics presented at area public schools. Schools include: Lexington Linlee Elementary School, Frankfort Second Street School, Elkhorn Middle, Franklin County High School, Shelby County High School, Scott County Middle, Scott County High School, Western Hills High School Western High School. Louisville Youth Performing Arts School. Frankfort High School

FEATURE BROADCAST PERFORMANCES, RECORDINGS and PUBLICATIONS
Lexington Jazz Society, Library Concert Series, February 2008
Kentucky Educational Television broadcast, The Lexington Jazz Arts Society: Jazz Fest 1991
Benny Bibbs Sextet recording, Sentimentally Yours, featuring the music of Duke Ellington, 2001

SPONSORED PROJECTS
U.S. Department of Education Title-III Grant, Kentucky State University
Funding level of 12,000 dollars for sound proofing of music practice rooms in Bradford Hall, 2003

HONORS AND AWARDS
Ruby F. Dixon Award for Highest Scholastic Achievement in Music, Kentucky State University, 1980
Certificate of Appreciation, College of Arts and Sciences, 1992
Certificate of Appreciation Kentucky State University 10 years of service honoree, 1997
Certificate of Appreciation, The Louisville/Jefferson County Parks Department, July 24, 1997
Selected as a member of the Lexington Jazz Arts Residency Workshop funded by the Lila Wallace –Readers Digest Arts Partners Programs, 1998
Selected as a member of the Kentucky Jazz Repertory Orchestra, a select group of music faculty from Kentucky universities. 1998
Certificate of Appreciation, Scott County KIP Project, 1998 to 2001
Certificate of Appreciation, Kentucky State University 15 years of service honoree, 2002
PROFESSIONAL AFFILIATIONS

Jazz Educators Network
Percussive Arts Society
American Federation of Musicians
TAU BETA SIGMA Honorary Band Fraternity
KAPPA KAPPA PSI Honorary Band Fraternity

REFERENCES (provided on request)
BARRY C. JOHNSON, SR.
6513 Glo Jean Way
Louisville, Kentucky 40258

EDUCATION


University of Louisville, Louisville, Kentucky: Master of Music, (1985) Major: Composition

University of Louisville, Louisville, Kentucky: Bachelor of Music, (1981) Major: Composition

duPont Manual High School, Louisville, Kentucky; Pre-Engineering Diploma (1970)

TEACHING AND ADMINISTRATIVE EXPERIENCE

Kentucky State University, Frankfort, Kentucky
Associate Professor of Music (1989 - present)
Associate Director of Bands (1989 - 1996)
Director of Marching Band (1989 - 1996)
Director of Pep Band (1989 - 1996)

Southern Star Baptist Church, Louisville, Kentucky
Pastor, (2010-present)

Evergreen Baptist Church, Lawrenceburg, Kentucky
Pastor, (1999-2010)

Simmons Bible College, Louisville, Kentucky
Assistant Professor of Theology (1998-2001)

Southern Baptist Theological Seminary, Louisville, Kentucky
Visiting Professor of Music (July 1998-present)

Western Kentucky University, Bowling Green, Kentucky
Assistant Director of Bands (August 1987 - May 1989)
Instructor of Music (August 1987 - May 1989)
Director of Gospel Ensemble (August 1987 - May 1989)
University of Kentucky, Lexington, Kentucky
Graduate Teaching Assistant, taught courses in music theory and gospel ensemble; Minority Fellowship Recipient (January 1985 - May 1987)

Kentucky State University, Frankfort, Kentucky
Interim Director of Bands, part-time (August 1984 - December 1984)
Director of Gospel Ensemble (August 1984 - December 1984)

Savannah State College, Savannah, Georgia
Director of Bands (September 1982 - June 1984)
Instructor of Music (September 1982 - June 1984)

Jefferson County Public Schools, Louisville, Kentucky
Substitute Teacher (1980 - 82 and 1986 - 87)
Director of Band, Orchestra, and Choral Ensembles

Kentucky State University, Frankfort, Kentucky
Assistant to the Director of Bands (August 1980 - December 1980)

LECTURE COURSES

Kentucky State University
Music Theory (Freshman and Sophomore)
Music Theory (20th Century Analysis)
Music Theory (Music Fundamentals)
Music Theory (Form and Analysis)
Arranging (Instrumental and Choral)
Composition
Orchestration
African American Music
Introduction to Music Listening (Local and Distance Learning)

Western Kentucky University
Music Theory (20th Century Analysis)
Music Theory (Music Fundamentals) Music Theory (Form and Analysis)
Electronic Music (emphasis in MIDI Technology)
Music Appreciation

Savannah State College
Music Theory
Orchestration
Arranging (Instrumental and Choral)
Band Pedagogy (emphasis on Drill Design)
Composition
Major and Minor Applied (All Instruments)
Class Piano

Jefferson County Public Schools
Band, Orchestra, and Chorus
U.S. History
RESPONSIBILITIES

Kentucky State University
Classroom professor
Member of Faculty Senate
Serves on various committees
Designed additions to the Distance Learning System and compiled analysis
Former Director of the 135 member "Thorobred Express" Marching Band
Coordinated all marching band performances and travel
Coordinated all symphonic tours
Former Director of the 30 member Commercial Music Ensemble
Coordinated all Commercial Music Ensemble performances
Former Director and Coordinator of the Electronic Music Lab and Listening Center which houses the
Computer Assisted Instruction Stations, Cassette Decks, Turntables, and Recordings (Responsible for
maintenance and inventory of all lab equipment)
Coordinated yearly departmental inventory
Former Primary Instrumental Recruiter and Coordinator
Recommended instrumental scholarships to the Division Chair
Former Director of High School Band Camp held during the summer
Former Director of Department Music Festivals
Former Coordinator of K.S.U. participation in the Kentucky Music Educators' Association Conference
(student performances, exhibition display, and recruitment)
Former Faculty Advisor of Kappa Alpha Psi Fraternity, Inc.
Former Faculty Advisor of Kappa Kappa Psi National Honorary Band Fraternity
Former Faculty Advisor of Tau Beta Sigma National Honorary Band Sorority

Western Kentucky University
Coordinated all Gospel Ensemble performances
Coordinated all Pep Band performances
Drill Instructor for Marching Band
Arranger for Marching, Jazz, and Pep Bands

University of Kentucky
Coordinated all Gospel Ensemble performances
Arranged selections for Pep Band
Served as a music theory tutor

Savannah State College
Director of the Marching Band
Coordinated all Marching Band performances and travel
Director of Symphonic Band
Director of the Jazz Band
Primary Instrumental Recruiter and Coordinator
Director of High School Band Camp held during the summer
Director of Department Music Festivals

Jefferson County Public Schools
Taught Band and Orchestra (1986-87)
Full-time Temporary Appointment
Orchestra received a "Superior" rating at the State Festival
RESPONSIBILITIES (NON-DEPARTMENTAL)

Pastor of the Southern Star Baptist Church (2010 - present)
Southern Star Baptist Church specializes in a dynamic and contemporary worship event, social services, community development, and family assistance. The pastor supervises a paid and volunteer staff, administers the operating budgets, oversees financial portfolios, develops visions for maintenance, expansion and acquisition of real estate, develops short and long-term plans for development, including ministry and social programs, the expansion of the membership, and serves as the spiritual leader of the community. Additionally, the pastor serves as chair of all boards and supervises the family life center.

Pastor of the Evergreen Baptist Church (1999 - 2010)
The pastor served as the spiritual leader, developed social services, community development, and family assistance. The pastor supervised a paid and volunteer staff, administered operating budgets, financial portfolios, visions for expansion and acquisition of real estate, short and long-term plans for development, including ministry and social programs. The pastor enlarged its realty holdings and erected a child development center.

Owner of Spyder Productions (1989 - present)
Spyder Production specializes in the creation and production of radio and television advertisements, movie scores, music publication, live entertainment, sound/recording engineering, and concert productions and promotions.

Coastal Correctional Institution, Savannah, Georgia (1982 - 1984)
Instructor of Music and Advisor; coordinated instrumental program and taught music courses in this maximum-security facility

Music Director of Spectrum Inc., Louisville, Kentucky (1979 - 1982)
Top 40/R & B recording and tour band under contract with Triangle Talent Agency; keyboards, vocalists, and saxophone.

Minister of Music
Served and occasionally serve as an accompanist and director in several of the Louisville area Baptist churches

Music Director of Unhooked Generation Inc., Louisville, Kentucky (1972 - 1977)
Top 40/R & B recording and tour band under contract with Mercury Records; saxophone and vocals.

PUBLICATIONS

Finding Heavenly Treasures, composed, music and words produced and directed the group of choral songs for the R.H. Boyd Publications Corporation of Nashville Tennessee. The CD and songster that is included in the 2012 Vacation Bible School kit was released in December of 2011.

Jesus to the Rescue, composed, music and words produced and directed the group of choral songs for the R.H. Boyd Publications Corporation of Nashville Tennessee. The CD and songster that is included in the 2011 Vacation Bible School kit was released in December of 2010.

Camp Solid Rock, composed, music and words produced and directed the group of choral songs for the National Baptist Publishing Board, of Nashville Tennessee. The CD and songster that is included in the 2010 Vacation Bible School kit was released in December of 2009.

Keeping It Real With Jesus, composed, music and words produced and directed the group of choral songs for the R.H. Boyd Publications Corporation of Nashville Tennessee. The CD and songster that is included in the 2010 Vacation Bible School kit was released in December of 2009.
Heroes of the Faith, composed, music and words produced and directed the group of choral songs for the R.H. Boyd Publications Corporation of Nashville Tennessee. The CD and songster that is included in the 2009 Vacation Bible School kit was released in December of 2008.

Around the Campfire with Jesus, composed, music and words produced and directed the group of choral songs for the R.H. Boyd Publications Corporation of Nashville Tennessee. The CD and songster that is included in the 2008 Vacation Bible School kit was released in December of 2007.

A Change is Gonna’ Come: A Transformation from Traditional to Contemporary Worship, completed in the spring of 2007 and published by AuthorHouse Books of Bloomington, Indiana. The book was released in the spring of 2008.

Commentary 2008, wrote the third quarter of the Sunday School Commentary, published by the R.H. Boyd Publications Corporation, formerly known as the National Baptist Publishing Board, of Nashville Tennessee.

PROFESSIONAL CONTRIBUTIONS

Authored several Title III grant proposals that were funded

Attended a professional development training in Miami, Florida and Nashville, Tennessee for ProTools Certification

Assisted in the development and creation of a new Bachelor of Arts in Music degree, specializing in Music Production and Composition

Contribution columnist to the Anderson County News (2003-present)

Served on Tenure and Promotions Committees

Served on and chaired Departmental Position Search Committees (2000-present)

Presented at the National Association of African-American Studies Conference, Houston, TX, "Zion Baptist Church, Louisville, KY", A Critical and Investigative Analytical History (1999)

Began a National Speakers Forum, featuring Reverend Al Sharpton, Reverend Fred Shuttlesworth, Betty Winston Baye, et al. (1999- present)

Serve as guest clinician for Choral Festivals for various churches (1999-present)

Perform in plays and musicals

Produced and engineered sound for "Jazz in Central Park", an annual jazz concert festival, which features some of the nation's most prominent jazz artists (1998-2000)

Produced and engineered sound for sound stages and the Chow Wagons, an annual Kentucky Derby festival events, which features various local and regional artists (1995-present)

Produced and engineered sound for various gospel festivals, which features some of the region's most prominent gospel artists (1998-2000)

Served on Distance Learning Team and developed improvements to the audio links between learning sites. Developed instructional methods for Distance Learning System

Serve on Southern Association of Schools re-accreditation team

Developed and wrote new degree programs (Music and Black Theology) and courses for Simmons College (1998)
Chairied committee and served on National Association of Schools of Music during the departmental re-accreditation process (1996-1997)

Chairied committee and wrote and submitted portions of the document for re-accreditation by the National Association for Schools of Music (1995-96)

Assisted in the securing of a Title III grant for the procurement of computer workstations, synthesizers, and audio equipment (1994-95)

Served as co-director for the Governor’s Inaugural Parade Marching Band (1995)

Conducted and arranged music for a 60 member orchestra and 100 voice choir that performed for a fundraiser for the United Negro College Fund, Louisville, KY (1995)

Coordinated and served as concert manager for the Center for Excellence of Kentucky African Americans fund raiser, Frankfort, KY (1994)

Coordinated and served as concert manager, and performed for the 100 Black Men fund raiser, Indianapolis, IN (1994)

Marching Band performed at all home and select away football games; Marching Band performed in Disney's Magic Kingdom Parade (1990); Marching Band performed as a special guest at several football classics, such as the River City Classic, Louisville, KY - 1st place winner (1992); Marching Band performed annually for the Kentucky Derby Pegasus Parade, televised nationally; Marching Band

Performed annually for the nationally televised National Football League Indianapolis Colts' opening football game; Marching Band performed and was in constant demand for regional parades, festivals, and exhibitions (1989-1996)

Developed and established a computerized recruitment program with emphasis on in-state recruits; composition of band (1989) - 85 members, 11 in-state students, (1992) - 135 members, 62 in-state students

Music coordinator and Wind Ensemble Director for the Kentucky Governor's School for the Arts (1991)

Co-Director of Governor's Inaugural Parade Marching Band (1991)

Producer of the Departmental Recruitment video (1992)

Conducted a faculty computer workshop (1991-92)

Submitted proposals for new courses in the area of Commercial Music/Multimedia

Developed and established an annual high school band camp that employs student instructors, drill designers, and counselors (1990 - 1996)

Coordinated and directed annual music festivals sponsored by the Department, such as the Spring Fine Arts Festival and the Battle of the Bands Performing Band Festival

Described and established the electronic music laboratory (1991)

Established departmental data based inventory system including all aspects of the band inventory and student files

Designed the Departmental display that is used in recruiting, conferences, seminars, and especially created for the Kentucky Music Educators' Conference; adjudicator for seating, placement of the Kentucky All-Collegiate Band; Travel arrangements for all Kentucky State University participating groups

Served on various departmental and university committees, such as, Homecoming Committee, Student Organization Committee, and Admissions, Scholarship and Recruitment Committee
Gospel Ensemble performed as special guests for the inaugural Ceremony of the President-elect of Western Kentucky University (1989)

Developed a high school band camp and hosted a high marching band contest (1983)

Sponsored and coordinated a Drum Corps International Championship Show; 1st time in the region (1983)

Arranged 95% of the selections performed by the Marching and Pep Bands; the style ranges from Top 40 to Jazz to Classical; Designed all drill for the Marching Band that is based on total integration of music, contemporary drill, and dance

Beta tester in the usage of various computer programs to assist with drill design, arrangements and compositions, and MIDI functions

Arranged the theme song and co-directed the Jefferson County Public Schools All County Kentucky Derby Band (1987)

**COMPOSITIONS AND ARRANGEMENTS**

Arrangements and compositions for Gospel CD, 2002-2004

Collection of arrangements of contemporary hymns, 2003-present

Arrangements (Gospel and Hymns) published by N-Time Music

"SoTe", 2002, Composition for Alto Saxophone and Piano

Composed arrangements of "Blue Monday" and "Once On This Island" for theater orchestra, 2000

Arranged over 300 compositions for Marching Band

Designed contest shows for Eastern High School and many other high schools in Kentucky, South Carolina, and Georgia


Arranged "Back Talk" for the Western Kentucky University Wind Ensemble (1987) and music for the marching and basketball bands (1987-89)

Weekly performances of compositions and arrangements for the choirs at the First Baptist Church, Jeffersontown, Kentucky where I served as Director of Music (1986-89)

Composed, recorded, and produced "Voices of Victory", theme song of the weekly radio broadcast, WLLV AM Louisville, Kentucky. This composition has been performed weekly since 1986

Composed, recorded, and produced audio advertisement, Kentucky Gubernatorial Campaign (1987)

Composed, produced, and coordinated recording of the Black Voices Choir of the University of Kentucky (1986)

Composed, recorded, and set scenes to a documentary and dramatic film, Boston Massachusetts (1986)

Composed the lyrics and music for the Savannah State College "Fight Song" (1983)

Composed and recorded sound effects for Gray Seal Paint Commercial (1982)
PROFESSIONAL ORGANIZATIONS

Member of 11-637 International Brotherhood of Musicians
Kentucky Music Educators Association
College Music Society
College Band Directors Association
National Band Directors Association
American Society Composers, Authors, Publishers
Kappa Alpha Psi Fraternity, Inc.
Phi Mu Alpha Sinfonia Fraternity
Kappa Kappa Psi National Honorary Band Fraternity
National Baptist Convention, USA, Inc.
Southern Baptist Convention
General Association of Baptists in Kentucky

HONORS AND AWARDS

Received the Key to the City of Lawrenceburg, Kentucky (1999)
Outstanding Service Award - Kappa Alpha Psi Fraternity, Inc. (1993)
Most Outstanding Professor - Division of Fine Arts (1992)
Outstanding Service Recognition - Tau Beta Sigma National Honorary Sorority (1991)
Outstanding Service Recognition - R. A. Taft High School (1991)
Outstanding Service Recognition - K.S.U. Office of Student Life (1990-93)
Director of Black Voices of the University of Kentucky and recipient of a Minority Fellowship (1985-86)
Les McCann Service Award, Kentucky (1986)
Outstanding Young Men of America (1984)
Graduate Assistant, University of Louisville (1981-82)
Drum Major and President of the Band Council, University of Louisville (1979-80)
Most Outstanding Student, University of Florida (1978)
Distinguished Service Award, University of Florida (1978)
REFERENCES

Dr. Barbara Buck
Professor/Chair
Division of Fine Arts
Kentucky State University
Frankfort, KY 40601

Dr. Thomas V. Walker
Professor/Chair of Black Church Studies
School of Theology
Southern Baptist Theological Seminary
Louisville, KY 40280

Dr. Ernie Fletcher,
State Capitol Building
Room 100
Frankfort, KY 40601

Honorable Edwina Baker
Mayor, City of Lawrenceburg
Office of the Mayor
205 Woodford Street
Lawrenceburg, KY 40342

Dr. Danny Akin, President
Office of the President
Southeastern Theological Seminary
Wake Forest, NC 27588

Dr. David Lee, Dean
Potter College of Arts and Sciences
Potter College Building
Western Kentucky University
Bowling Green, Kentucky 42101

Dr. Ronald Pen
Professor of Music History
Fine Arts Building
University of Kentucky
Lexington, KY 40506

Dr. David E. Goatley
Director, Lott Carey Foreign Mission
1501 11th Street NW
Washington, DC 20001
EDUCATIONAL BACKGROUND

**Doctor of Musical Arts** (Piano Performance)
University of Cincinnati, College-Conservatory of Music 2007-2013
*Cognate Field: Chamber Music*

**Master of Music** (Piano Performance)
University of Cincinnati, College-Conservatory of Music 2007

**Bachelor of Music** (Piano Performance)
The Korean National University of the Arts 2004

---

**Major Teachers**
Michael Chertock, Jong-Pil Lim, Mina Seo

**Masterclasses**
Leslie Howard, Masao Kawasaki, Jon Kimura Parker, John Novacek, John O'Conor, Dmitry Paperno, Ann Schein, Lori Sims, James Tocco, Vogler String Quartet, Andre Watts

**Chamber Music Coaches**
David Adams, James Bunte, Clare Callahan, Catherine Carroll, Duane Dugger, Lee Fiser, Randy Gardner, Bradley Garner, Kenneth Griffiths, Yehuda Hanani, Richard Hawley, Mary Henderson Stucky, Barbara Honn, Piotr Milewski, Mark Ostoich, Barbara Paver, Awadagin Pratt, Sandra Rivers, Kurt Sassmanshaus, Wonbin Yim

**Festivals**
The Gilmore International Keyboard Festival 2010
Grandin Vocal Festival 2006
Colorado College Summer Music Festival 2006

**Scholarships**
The Gilmore International Keyboard Festival (Student Artist) 2010
University of Cincinnati Graduate Assistantship Award 2008-2011
University of Cincinnati Graduate Scholarship 2005-2008
Colorado College Summer Music Festival 2005
The Korean National University of the Arts (Full) 2002-2004
The Korean National University of the Arts (Partial) 2000-2002

---

**COMPETITIONS**
Competitor, Louisiana International Piano Competition October 2011
Competitor, Florida International Piano Competition September 2011
Prizewinner, Cincinnati World Piano Competition July 2010
1st Prize, Lee Biennial Piano Competition – Sioux Falls, SD June 2010
1st Prize, CCM Concerto Competition (Rachmaninoff, Second Concerto) January 2006
RELATED EMPLOYMENT

Collaborative Experience

Kentucky State University – Frankfort, KY 2012-present
- Full-time Staff Accompanist

Northern Kentucky University – Highland Heights, KY 2011-2012
- Collaborative Pianist (Vocal and Instrumental)

University of Cincinnati
- Staff Accompanist 2011-2012
- Studio Accompanist for Kurt Sassmannhaus, violin 2011-2012
- Graduate Assistant (Instrumental Accompanying) 2008-2011

Cincinnati Symphony Orchestra 2011-present
- Pianist for CSYO Nouveau Chamber Players, an education program of the Cincinnati Symphony Orchestra, composed of classically trained African-American middle and high school string students

Peraza Music Workshop 2011-2012
- Studio Accompanist for Marion Peraza de Webb, violin

Linton Chamber Music Series 2010-present
- Pianist for “Peanut Butter and Jam Sessions”

Private instrumental and vocal accompanist – Ohio and Kentucky region 2005-present

The Korean National University of Arts – Seoul, Korea 2000-2005
- Studio Accompanist for Eunyoung Ahn, soprano and Bong Hyun Cho, baritone

Private instrumental and vocal accompanist – Busan, Korea 1997-2000

Teaching Experience

Kentucky State University – Frankfort, KY 2012-present
- Vocal and Instrumental Coaching
- Group Piano Classes (Majors and Non-majors)
- Substitute Teaching of Piano, Theory, and Aural Skills

Keys to the Community – Frankfort, KY 2013
- Private piano lessons for underprivileged children in the Frankfort community

Crescendo12, University of Cincinnati June 2012
- Chamber music coaching

University of Cincinnati 2010
- Teaching within Piano Pedagogy Courses

Private piano teacher, Cincinnati and Seoul, Korea 2000-present

Yaejin School of Music, piano teacher 2000-2005

Eunmi Music Academy, piano teacher 2001-2002

Liturgical Music Experience

Mt. Airy United Methodist Church 2010-2012

Korean Power Mission Baptist Church of Cincinnati 2006-2010

Myungsudae Church 2000-2005
RECENT PERFORMANCE HIGHLIGHTS

Solo/Chamber Appearances (performances in Cincinnati unless otherwise noted)

Recital with Dwight Parry, Principal Oboist of the Cincinnati Symphony June 2012
Solo feature in University of Cincinnati’s 2012 Faculty Awards Celebration May 2012
Outreach concert with Rodrick Dixon, Tenor April 2012
Recital with Rick Vizachero, Double Bassist with the Cincinnati Symphony April 2012
Performance with Chad Hoopes, IMG-Represented Violinist March 2012

OTHER RECENT PERFORMANCE ACTIVITIES

Solo/Chamber Appearances (performances in Cincinnati unless otherwise noted)

Duo Piano & KYSU Choir Performance – Frankfort, KY December 2012
Linton Chamber Music Series’ “Peanut Butter and Jam Sessions” October-November 2012
KYSU Student Composer Concert – Frankfort, KY November 2012
KYSU Opera Workshop Performance – Frankfort, KY November 2012
Performance for Lexington Chapter of Links, Inc. – Lexington, KY October 2012
Performance with KYSU Singers – Bowling Green, KY September 2012
Recital of Justin Scheibel, violin May 2012
Recital of Boa Park, violin May 2012
Recital with Jeongmin Kim, violin May 2012
CSYO Nouveau Chamber Players May 2012
KYSU Student Composer Concert – Frankfort, KY November 2012
KYSU Opera Workshop Performance – Frankfort, KY November 2012
Performance for Lexington Chapter of Links, Inc. – Lexington, KY October 2012
Performance with KYSU Singers – Bowling Green, KY September 2012
Recital of Justin Scheibel, violin May 2012
Recital of Boa Park, violin May 2012
Recital with Jeongmin Kim, violin May 2012
CSYO Nouveau Chamber Players May 2012
Linton Chamber Music Series’ “Peanut Butter and Jam Sessions” April-May 2012
Recital with Andrew Stepaniak, clarinet April 2012
Recital with Charles Peck, composer April 2012
Recital with Angela Nicole Heater, soprano – Highland Heights, KY April 2012
Recital with Natalie Clarke, mezzo-soprano – Highland Heights, KY April 2012
Recital with Anna Eagan, mezzo-soprano – Highland Heights, KY April 2012
Recital with Joseph Singleton, trombone – Highland Heights, KY April 2012
Recital with Kyle Maynard, trombone – Highland Heights, KY April 2012
Solo Recital, private residence March 2012
Recital with Avery Schmitt, soprano – Highland Heights, KY March 2012
Recital with Adam Robinson, tenor – Highland Heights, KY March 2012
Recital with Kristen Whalen, soprano – Highland Heights, KY March 2012
CSYO Nouveau Chamber Players March 2012
CSO Pre-Concert with Peraza Music Workshop March 2012
Chamber Recital with Lindsey J. Kleiser, oboe February 2012
NKU Northern Chorale and Northern Women’s Ensemble – Newport, KY February 2012
CSYO Nouveau Chamber Players February 2012
Chamber Recital with Ben Fryxell, cello February 2012
Chamber Recital with Matthew B. Smith, horn January 2012
Chamber Recital with Rachel Peters, violin January 2012

CSO Pre-Concert with Peraza Music Workshop December 2011
Recital with Michelle Asher, soprano – Highland Heights, KY December 2011
Chamber Recital with Ben Fryxell, cello November 2011
Solo Recital, Soh Young Choi, composer October 2011
Solo Recital, Louisiana International Piano Competition – Alexandria, LA October 2011
Solo Recital, Florida International Piano Competition – Orlando, FL September 2011
Solo Recital, CCM Student Artist Program August 2011
Solo Recital, Mt. Airy United Methodist Church August 2011
Solo Recital, CCM Student Artist Program  
Solo Recital, Classical Revolution: Cincinnati (Blue Wisp Jazz Club)  
Chamber Recital with Peter Sullivan, trombone  
Chamber Recital with Suwon Choi, cello  
Chamber Recital with Haesun Lee, violin  
Solo Recital, CCM Student Artist Recital  
Chamber Recital with Justin Vance, oboe  
Linton Chamber Music Series’ “Peanut Butter and Jam Sessions”  
Recital by Jennifer King’s studio, flute  
Chamber Recital with Anna Bumiller, cello  
Solo Recital, CCM Student Artist Program  
Solo Recital, University of Michigan – Ann Arbor, MI  
Solo Recital, Cincinnati “ArtsWave” (Baker-Hunt Art Center)  
Chamber Recital with Saul Meyerson-Knox, guitar  
Chamber Recital with T.J. Allen, clarinet  
Solo Recital, CCM Student Artist Program  
Linton Chamber Music Series’ “Peanut Butter and Jam Sessions”  
Solo Recital, Challenging Performance Series  
Chamber Recital with Lucy Lewis, violin  
Chamber Recital with Steven Nordstrom, violin  
Chamber Recital with Lucy Lewis, violin  
Solo Recital, CCM Student Artist Program  
Solo Recital, CCM Student Artist Program  
Solo Recital, CCM Student Artist Program  
Masterclass with Lori Sims, Gilmore Keyboard Festival – Kalamazoo, MI  
Chamber Recital with Kent Mulcahy, guitar  
DMA Solo Recital  
Solo Recital, CCM Student Artist Program  
Solo Recital, CCM Student Artist Program  
Solo Recital, CCM Student Artist Program  
Recital by Dr. Catherine Carroll’s studio, viola  
Chamber Recital with Brian Percoco, guitar  
Chamber Recital with Jessica Eddy, viola  
Chamber Recital with Chia Lin Wu, cello  
Masterclass with Yehuda Hanani  
Cincinnati Symphony Club, with Cincinnati Piano Armada  
Chamber Recital with Kelly King, viola  
Chamber Recital with Yongi Lee, flute  
Masterclass with Vogler String Quartet  
Recital by Dr. Catherine Carroll’s studio, viola  
Chamber Recital with Jung Hyun Kim, flute  
Chamber Recital with Man Chung Chan, viola  
Chamber Recital with Miks Silis, viola  
Chamber Recital with Yein Jin, violin  
Chamber Recital with Miyeon Yoon, cello  
Chamber Recital with Lionel Thomas, violin  
Chamber Recital with Melanie Mason, viola  
Chamber Recital with Kelly King, viola  
Chamber Recital with Sae Rom Kwon, cello  
Performance with Cincinnati Piano Armada – Miami, OH  
Performance with Cincinnati Piano Armada – St. Louis, MO  
Chamber Recital with John Trent, guitar
Concerto Appearances

Blue Ash/Montgomery Symphony Orchestra
February 2009
CCM Philharmonia
June 2006

REFERENCES

Michael Chertock
Assistant Professor of Piano, Chair of Piano Department
University of Cincinnati, College-Conservatory of Music
Michael.Chertock@uc.edu • 513-556-9531

Sandra Rivers
Professor of Collaborative Piano
University of Cincinnati, College-Conservatory of Music
Sandra.Rivers@uc.edu • 513-556-9552

Gayle Grout
Professor of Voice, Alexander Technique, KIIS Director of Salzburg
Northern Kentucky University
gout@nku.edu • 859-572-5622

Lee Fiser
Professor of Cello
University of Cincinnati, College-Conservatory of Music
Lee.Fiser@uc.edu • 513-556-9547

Clare Callahan
Professor of Classical Guitar
University of Cincinnati, College-Conservatory of Music
Clare.Callahan@uc.edu • 513-556-9542

Joy Burdette
Adjunct Professor of Voice
Northern Kentucky University
wallacejo@nku.edu • 859-572-5375

Awadagin Pratt
Associate Professor of Piano
University of Cincinnati, College-Conservatory of Music
Awadagin.Pratt@uc.edu • 513-556-2063
DR. LEON RICHARD

112 Skyview Dr
Frankfort, Kentucky 40601

(502) 227-7606 home
(502) 597-6600 office
(901) 229-1347 Cell

CAREER OBJECTIVE:
To administer programs in higher education and to utilize skills in human relations, teaching and performance to improve the overall efficiency of an institution of higher learning.

SUMMARY OF QUALIFICATIONS:

Experienced in the area of orchestral performance and brass pedagogy.

Administered and taught courses in applied brass, music theory, music literature, music education, and electronic music.

Coordinated and organized the music program for an urban university and effectively assisted in the revitalization and promotion of the music program.

Effectively managed and evaluated the work activities of numerous personnel.

EDUCATION:

Northwestern University        Evanston, IL
Summer Academic Credit in Trumpet Performance; June 2007

University of Memphis                    Memphis, TN
Doctor of Musical Arts Degree, 1984
Major: Performance-Trumpet; Minor: Music Theory-History
Doctoral Dissertation:
“The Literature of the Trumpet as a Solo Obbligato Instrument in Combination with Soprano Voice in works of the Italian, English, and German Schools during the Baroque Period.

Chicago Musical College of Roosevelt University        Chicago, IL
Master of Music Degree, 1977
Major: Performance-Trumpet; Minor, Music History

Tennessee State University                  Nashville, TN
Bachelor of Science Degree, 1975
Major: Music Education

ACADEMIC/ADMINISTRATIVE WORK EXPERIENCE:

2012-77 Kentucky State University        Frankfort, KY
Presently employed as Trumpet Instructor with the rank of Professor of Music with tenure.

1986-84 Kentucky State University                  Frankfort, KY
Served as Coordinator of Music. Duties included the administration of (1) Music area faculty, staff, and facilities (2) Teaching assignments, area committees and program development (3)
Travel expenditures and equipment purchases (4) Curriculum and academic matters (5) Recruitment and admissions policies (6) Recommended faculty for tenure and promotion (7) Advised and counseled students (8) Taught courses in brass pedagogy and applied upper brass (9) Maintained membership and accreditation standards in the National Association of Schools of Music and the National Council for Accreditation of Teacher Education. (10) Responsible for the conception, development, and approved accreditation of the Bachelor of Music and Bachelor of Music Education Degree programs at Kentucky State University.

2009-02    Frankfort Arts Foundation    Frankfort, KY
President of the Frankfort Arts Foundation. This organization provides subscription concerts to the central Kentucky area through partnerships with Kentucky State University and the local business community.

2009-85    Kentucky State University Gospel Ensemble    Frankfort, KY
Faculty advisor to Kentucky State University Gospel Ensemble. This organization has represented the university through in and out-or-state performances.

1977-76    Chicago Public Schools    Chicago, IL
Substitute teacher in the Chicago Public School System.

PROFESSIONAL/ORCHESTRAL EXPERIENCE

2012-77    Lexington Philharmonic Orchestra    Lexington, KY
Presently a member of the Lexington Symphony. The orchestra performs some nine to ten subscription concerts each season in addition to pops and run-out concerts in various parts of Kentucky each season. Schedule also includes some opera productions in the central Kentucky area through affiliation with the Lexington Symphony.

2012-00    Frankfort Arts Foundation    Frankfort, KY
Serve as board President of the Frankfort Arts Foundation. This organization works in partnership with the university to promote the arts in the central Kentucky area. Responsible for securing the services of the Lexington Youth Orchestra in annual performances at Kentucky State University.

1977    Chicago Civic Orchestra    Chicago, IL
Member of the Chicago Civic Orchestra under the direction of Gordon Peterson. Membership included performance of major works and master classes with members of the Chicago Symphony Orchestra.

1977-76    Skokie Valley Symphony Orchestra    Skokie, IL
Member of the Skokie Valley Symphony Orchestra.

1975-74    Nashville Symphony Orchestra    Nashville, TN
Member of the Nashville Symphony Orchestra under the direction of Dr. Thor Johnson. 1975-73

Nashville University Orchestra
Nashville, TN
Member of the Nashville University Orchestra of Vanderbilt University.
GENERAL WORK AND PERFORMANCE EXPERIENCE

2012 Lindenwood Christian Church  Memphis, TN
Trumpet performance for Christmas Concert, 12-11-11

2011 The Nutcracker 30th Anniversary
Jackson, TN
Trumpet performances sponsored by the Ballet Arts, Inc.
Carl Perkins Civic Center, 12-09-11, 12-10-12, 12-11-11

2011 Independent Presbyterian Church
Principal trumpet for Easter worship services, 04-24-11
Memphis, TN

2011 KSU Gospel Ensemble
Frankfort, KY
Performance for the 2011 Kentucky Victims’ Rights Day
Quincy A. Lucas, Founder and President of Witney's Lights, Inc. speaker, 04-13-11

2011 KSU Gospel Ensemble
Georgetown, KY
Alcorn Alumni Chapter, Myrlie Evers Speaker,
Georgetown College, Georgetown, KY 4-2-11

2011 KSU Gospel Ensemble
Lexington, KY
Concert performance with the Lexington Philharmonic and
Take 6 at the Center For The Arts, 01-22-11

2010 Lindenwood Christian Church
Memphis, TN
Trumpet performance for Christmas Concert, 12-05-10

2010 Mississippi Boulevard Christian Church
Memphis, TN
Trumpet performance with The MBCC Sanctuary
Choir and brass choir, 12-12-10.

2010 First BaptistChurch-Broad Avenue
Memphis, TN
Principal trumpet performance for Christmas Concert, 12-19-10

2010 Memphis Fellowship Church
Memphis, TN
Trumpet performance for Christmas Concert, 12-24-10

2010 Independent Presbyterian Church
Principal trumpet for Easter worship services, 04-05-10
Memphis, TN

2009 Mississippi Boulevard Christian Church
Memphis, TN
Trumpet performance with The MBCC Sanctuary
Choir and members of the Memphis Symphony Orchestra, 12-13-09.
2009 Lindenwood Christian Church
Memphis, TN
Trumpet performance for Christmas Concert, 12-06-09

2009 K.S.U. Gospel Ensemble
Frankfort, KY
Fall Extravaganza with guest Ricky Dillard, KSU Bradford Hall, 11-15-09

2009 State Solo Ensemble Festival
Adjudicator for District 12 KMEA Solos and Ensembles Festival,
Atherton High School , Louisville, KY, 02-21-09
Louisville, KY

2009 Lincoln Bicentennial Celebration
Gospel Ensemble performance at the Kentucky History Center, 02-12-09
Frankfort, KY

2008 Greater Imani Baptist Church
Trumpet performance with members of the Memphis Symphony Orchestra
and guests, in Christmas Concert with guest artist Denise Williams, 12-21-08
Memphis, TN

2008 Mississippi Boulevard Christian Church
Memphis, TN
Trumpet performance with The MBCC Sanctuary Choir and members of the Memphis
Symphony Orchestra, 12-14-08.

2008 University of Southern Indiana
Gospel Ensemble concert performance at the University of Southern Indiana,
11-22-08
Evansville, IN

2008 Frankfort Candle Lighting Ceremony
Gospel Ensemble performance at the Kentucky History Center, 11-13-08
Frankfort, KY

2008 First United Methodist Church
Gospel Ensemble performance for State Women’s Conference, 10-25-08
Frankfort, KY

2008 Great Gospel Shoutout
KSU Gospel Ensemble performance with Dove Award Singer,
Kenny Bishop, Bradford Hall, 4-25-08
Frankfort, KY

2008 College Choir Explosion
Gospel Ensemble received First Place Award in college choir competition, Louisville Kentucky
Center, 02-27-08
Louisville, KY

2008 Independent Presbyterian Church
Principal trumpet for Easter worship services, 03-23-08
Memphis, TN
2008  Festival of Choirs  
Televised KSU Gospel Ensemble performance with the Lexington Singers, 3-1-08  
Lexington, KY

2008  Central Kentucky Youth Orchestra  
Booked the Central Kentucky Youth Orchestra to perform annually  
at Kentucky State University Bradford Hall, 02-22-08  
Frankfort, KY

2008  Our Lady of Perpetual Help Church  
Trumpet performance with Wolf River Singers in music for chorus and  
Brass with premiere performance of commissioned “God of Open Air”  
by Wayland Rogers, 03-08-08  
Germantown, TN

2008  Lindenwood Christian Church  
Trumpet performer for Christmas Concert, 12-07-08  
Memphis, TN

2007  Lindenwood Christian Church  
Memphis, TN  
Principal Trumpet for Christmas Concert, 12-02-07

2007  Second Presbyterian Church  
Memphis, TN  
Principal Trumpet for Easter Sunday morning services, 4-08-07

2007  Northwestern University  
Evanston, IL  
Performing in the Barbara Butler, Charles Geyer Trumpet Master Class  
June 25-29, 2007

2006  Independent Presbyterian Church  
Trumpet performance of Handel’s Messiah, 12-17-06  
Memphis, TN

2006  Mississippi Boulevard Christian Church  
Memphis, TN  
Member of Memphis Brass Choir along with sanctuary choir in  
Christmas celebration, 12-10-06.

2006  Second Presbyterian Church  
Memphis, TN  
Trumpet performance for Easter services, 4-16-06

2006  First Assembly of God  
Frankfort, KY  
Gospel Ensemble concert, 3-25-06

2006  College Choir Explosion  
Louisville, KY  
Televised Gospel Ensemble performance at the College Choir Explosion,  
Brown Theatre, 3-4-06
<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>Frankfort EEO-Transportation Dept</td>
<td>Gospel Ensemble performance for Frankfort EEO-Transportation Dept. Black History Program, 2-24-06</td>
</tr>
<tr>
<td>2006</td>
<td>Dr. Martin L. King Memorial Convocation</td>
<td>Gospel Ensemble performance, Bradford Hall Aud., 1-19-06</td>
</tr>
<tr>
<td>2006</td>
<td>Louisville Orchestra</td>
<td>Gospel Ensemble performance with the Louisville Orchestra in a televised celebration of Dr. Martin L. King at the Kentucky Center for the Arts, 1-15-06</td>
</tr>
<tr>
<td>2005</td>
<td>Mississippi Boulevard Christian Church</td>
<td>Performance of selections from Bach’s Prelude and Fugue in E flat Major, “St. Anne, “BWV 552, orchestrated by Arnold Schoenberg, Brahma’s “O Heiland, reiss die Himmel auf, op. No.2” along with other selected works of Rutter, Poulenc, etc., with members of the Memphis Symphony Orchestra, 12-14-05</td>
</tr>
<tr>
<td>2005</td>
<td>Lindenwood Christian Church</td>
<td>Trumpet ensemble Christmas performance with members of the Memphis Symphony Orchestra, 12-10-05</td>
</tr>
<tr>
<td>2005</td>
<td>Highland Christian Church</td>
<td>Gospel Ensemble performance for Christmas benefit, 12-3-05</td>
</tr>
<tr>
<td>2005</td>
<td>Louisville Orchestra</td>
<td>Gospel Ensemble performance with the Louisville Orchestra, Bradford Hall Aud., 11-19-05</td>
</tr>
<tr>
<td>2005</td>
<td>University of South Indiana</td>
<td>Concert performance at the University of South Indiana, 11-5-05</td>
</tr>
<tr>
<td>2005</td>
<td>Rosa Parks Convocation</td>
<td>Gospel Ensemble performance, BH Little Theatre, 11-1-05</td>
</tr>
<tr>
<td>2005</td>
<td>NAACP State Conference</td>
<td>Gospel Ensemble performance at the Christ Temple, 10-21-05</td>
</tr>
<tr>
<td>2005</td>
<td>K.S.U. Gospel Ensemble</td>
<td>Performance/Concert at the Providence Baptist Church and the St. Stephens Missionary Baptist Church, 5-1-05</td>
</tr>
</tbody>
</table>
2005 Inauguration Services
Frankfort, KY
Solo Trumpet Performance of Purcell’s ‘Trumpet Aria,” Butler’s Festival Piece
on “Saint Anne” and postlude performances of Mouret’s “Rondeau” and Clark’s
“Belgian March” with the University Brass Ensemble for Presidential Inauguration
Service, 4-9-05

2005 Inaugural Showcase Concert
Frankfort, KY
Gospel Ensemble performance on the Presidential Showcase Concert, 4-8-05

2005 Independent Presbyterian Church
Memphis, TN
Principal Trumpet for Easter Sunday morning services, 4-11-04

2005 First Corinthians Baptist Church
Frankfort, KY
Gospel Ensemble performance for Black History Program where KSU President
Dr. Mary Evans Sias served as the keynote speaker, 2-20-05

2005 Women’s Conference
Lexington, KY
Gospel Ensemble performance for Women Empowered Thru Christ Conference, 2-5-05

2005 Asbury College
Wilmore, KY
Gospel Ensemble concert for Dr. M. L. King Celebration, 1-17-05

2004 Mississippi Boulevard Christian Church
Memphis, TN
Trumpet performance of selections by Bach, Bass Metcalf, etc. with The MBCC Sancturary
Choir and members of the Memphis Symphony Orchestra, 12-12-04.

2004 Highland Christian Church
Memphis, TN
Principal Trumpet in performance of “A Christmas Tale” Christmas concert,12-11/12-04

2004 Highland Christian Church
Frankfort, KY
Televised performance of Gospel Ensemble performance for benefit concert, 12-4-04

2004 Olivet Missionary Baptist Church
Indianapolis, IN
Co-produced a gospel music workshop for the music ministry, 11-20-04

2004 Louisville Orchestra Concert
Frankfort, KY
Gospel Ensemble performance of Smallwood’s “Anthem of Praise”, “Total Praise”,
and “Psalms 150” with the Louisville Orchestra, Bradford Hall, 10-23-04

2004 Central Baptist Church
Memphis, TN
Trumpet performance for Sunday morning worship service, 6-20-04
2004  Cummings Street Baptist Church
         Memphis, TN
         Principal Trumpet for Wedding Ceremonies, 6-19-04

2004  K.S.U. Brass Ensemble
         Frankfort, KY
         Brass Ensemble performance of the “Canzona Per Sonare No. 2” and “Basin Street Blues” on
         the Symphonic Band Concert, 4-28-04

2004  Lexington Symphony Orchestra
         Lexington, KY
         Horsetails Benefit Concert for the LPO at the Horse Park, 4-22-04

2004  Western Kentucky University
         Bowling Green, KY
         Gospel Ensemble performance, 4-18-04

2004  Independent Presbyterian Church
         Memphis, TN
         Principal Trumpet for Easter Sunday morning services, 4-11-04

2004  Newbirth Christian Center
         Columbus, OH
         Gospel Ensemble performance at the Newbirth Christian Center, 3-28-04

2004  Leestown Middle School
         Lexington, KY
         Gospel Ensemble Black History Performance, 2-19-04

2004  K.S.U. Gospel Ensemble
         Detroit, MI
         Gospel Ensemble performance at the Harvest Temple, 2-14-04, Televised
         Gospel Ensemble performance at the First Tabernacle Detroit COGIC, 2-15-04,
         and the St. Martin’s Episcopal Church on 2-15-04.

2004  East Second Street Christian Church
         Lexington, KY
         Gospel Ensemble concert sponsored by “Leaders in the Making” of Paul
         Lawrence Dunbar High School, 1-31-04

2003  Highland Christian Church
         Memphis, TN
         Principal Trumpet in telecast of “Invitation to the Manger” Christmas concert, 12-14-03

2003  Independent Presbyterian Church
         Memphis, TN
         Principal Trumpet for Easter services on 4-20-03

2003  Opera Gala
         Lexington, KY
         Orchestra performance University of Kentucky’s Opera Gala, Center for the Arts, 2-28-03.

2003  Mt. Carmel Missionary Baptist Church
         Detroit, MI
         60th Church Anniversary celebration featuring the Gospel Ensemble in concert, 10-12-03.
2003  Mississippi Boulevard Christian Church
Memphis, TN
Trumpet performance of selections from Bach’s “Christmas Oratorio” along with other
selected works of John Williams, Elgar, etc., with members of the
Memphis Symphony Orchestra, 12-14-03.

2002  Mississippi Boulevard Christian Church
Memphis, TN
Member of Memphis Brass Choir and Percussion along with sanctuary choir in
Christmas celebration in works of Schuster, Robert Shaw, etc. also featuring guest
artist, Smokie Norful, 12-8-02.

2002  Independent Presbyterian Church
Memphis, TN
Principal trumpet for Easter services on 3-28-02.

2002  Central Baptist Church
Memphis, TN
Several trumpet performances with orchestra, 6/16,6/30,7/7,7/14,7/21,and 7-28-02

2002  Frankfort Arts Foundation
Frankfort, KY
Adjudicator for Frankfort Arts Showcase VI, 3-9-02.

2001  Bountiful Blessings Temple of Deliverance Church
Memphis, TN
Member of orchestra in national televised broadcast of Sunday morning worship
services under the leadership of Apostle G. E. Patterson. Summer 2001.

2001  Lexington Philharmonic Orchestra
Lexington, KY
Performed in Spirit of America Benefit Concert for the victims of 9-11-01 at the
UK Singletary Center for the Arts, 10-9-01.

2001  Pin Oaks Stud Farm
Versailles, KY
Trumpet performance at Bluegrass Tomorrow Concert held at the Pin Oak Stud Farm with
members of the Lexington Philharmonic Orchestra on 9-22-01.

2001  Frankfort Arts Showcase
Frankfort, KY
Gospel Ensemble performance on the Frankfort Arts Showcase V, 3-3-01.

2001  Greater Rising Star Baptist Church
Atlanta, GA
Gospel Ensemble concert with Minister Bernice King, 4-1-01

2001  Independent Presbyterian Church
Memphis, TN
Principal trumpet, Easter services, 4-15-01

2001  Lexington Philharmonic Orchestra
Lexington KY
Performed in Celebrate Earth (an earth day concert) at the UK Singletary
Center for the Arts, 4-22-04.
2001 Central Church
Memphis, TN
Trumpet performance with orchestra for Sunday morning worship on 7-08-01.

2001 Mount Moriah-East Baptist Church
Memphis, TN
Solo trumpet performance for new sanctuary dedication ceremonies with guests including Congressman Harold Ford Jr, and superintendent of Memphis City Schools, Johnny B. Watson, 7-1-01.

2001 Mississippi Boulevard Christian Church
Memphis, TN
Trumpet performance with brass choir in works for brass and choir by African-American composers under the direction of Dr. Leo H. Davis, Jr. 7/01.

2001 Southland Christian Church
Lexington, KY
Gospel Ensemble performance, 2-7-01

2000 Independent Presbyterian Church
Memphis, TN
Principal trumpet, Easter services Presbyterian Church on 4-23-00.

2000 St. Anne Catholic Church
Bartlett, TN
Brass ensemble performance, 06/02.

2000 Central Church
Memphis, TN
Trumpet performance with orchestra, 12-1-00 and 12-26-00.

2000 Church of the Incarnation
Collierville, TN
Principal trumpet in brass ensemble for Christmas Eve Mass, 12/24/00

1998 First Baptist Church, Lauderdale
Memphis, TN
Principal trumpet performance of Handel’s “Messiah”, 12-20-98.

1998 K.S.U. Gospel Ensemble
New York, NY
The Gospel Ensemble was selected as grand prize winners in the National Creme of Nature HerbaRich Gospel Choir Competition sponsored by Revlon Inc. Prize included air travel to New York City, a commercial recording with Kurt Carr, and performance at the Pre Gospel Grammy Concert hosted by Natalie Cole, 02/98

1996-84 Central Baptist Church
Memphis, TN
Several orchestral trumpet performances with members of the Memphis Symphony Orchestra.

1996 Frankfort Arts Foundation
Frankfort, KY
1996  First Presbyterian Church  
Frankfort, KY  

1996  Memphis Jazz Orchestra  
Memphis, TN  
Trumpet performances at the Blues Alley on Beale St. with the Memphis Big Band, summer, 1996.

1996  New Hope Baptist Church  
Memphis, TN  
Guest musician for Annual Choir Concert, 6-30-96.

1996  Heritage Hall/Rupp Arena  
Lexington, KY  
Orchestral trumpet performance with Lexington Philharmonic Orchestra, 20th year celebration of Toyota Inc., 5-7-96.

1996  Governor’s Prayer Breakfast  
Frankfort, KY  
K.S.U. Gospel Ensemble performance, Governor’s Prayer Breakfast, Frankfort Civic Center, 4-9-96.

1996  K.S.U. Brass Ensemble  
Frankfort, KY  
Opening performance for the NASM Spring Ensemble Concert, 4-10-96.

1996  Spring Gospel Extravaganza  
Frankfort, KY  
Sponsored the performance of the TM Mass Youth Choir, 4-21-96.

1996  Our Lady of Perpetual Help Catholic Church  
Germantown, TN  
Principal trumpet, Easter services, 4-6/7-96.

1996  Lexington Philharmonic Orchestra  
Lexington, KY  
Featured musician in the subscription orchestra program brochure, 3-8-96.

1996  First United Methodist Church  
Frankfort, KY  
Solo piccolo trumpet performance of works by Torelli and Handel, morning worship service, 3-3-96.

1996  Centre College  
Danville, KY  
Attended trumpet clinic featuring lectures by members of the London Brass. Student major, Jeremy Austin, performed Hummel, “Trumpet Concerto”, 1996.

1996  Buck Run Baptist Church  
Frankfort, KY  
Principal trumpet in televised Christmas concerts, 12/15-17/96.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
</table>
| 1995 | Inaugural Worship Service  
Frankfort, KY  
Provided music through solo trumpet and K.S.U. Gospel Ensemble performance for the Inaugural Worship Service of Governor-elect Paul Patton, First Presbyterian Church, 12-12-95. |
| 1995 | Kentucky State University Players Guild  
Frankfort, KY  
| 1995 | Centre College  
Danville, KY  
Field trip for K.S.U. brass students to attend trumpet lecture/demonstration by Wynton Marsalis, spring 1995. |
| 1995 | University Convocation  
Frankfort, KY  
| 1995 | First Baptist Church  
Memphis, TN  
Principal trumpet performance, Handel’s “Messiah”, 12/95. |
| 1995 | Church of the Ascension  
Mt. Sterling, KY  
Brass choir performance of An Advent Musicale featuring the works of Beethoven, Rutter, Holst, and Luther, 12-3-95. |
| 1994 | K.S.U. Brass Ensemble  
Frankfort, KY  
Performance with the University Concert Choir in Christmas Yuletide Celebration  
Concert performance of John Rutter’s Gloria, 12-1-94. |
| 1994 | Louisville Black Expo  
Louisville, KY  
Adjudicated gospel singing contest, Center for the Arts, 10-8-94. |
| 1994 | Pentecostal Temple COGIC, Musician for Male Chorus Concert, 7-17-94  
Memphis, TN |
| 1994 | AFL-CIO  
Frankfort, KY  
Solo trumpet performance at dedication of monument commemorating Kentucky Workers injured or killed on the job, State Democratic Headquarters,  
Sponsored by Governor Breaton Jones and the AFL-CIO, 4-28-96. |
| 1994 | Post Mining Land Use Conference  
Frankfort, KY  
K.S.U. Gospel Ensemble performance, Post Mining Land Use Conference at the Holiday Inn, sponsored by the Southern Kentucky Agriculture Association, 4-26-94. |
| 1994 | Earth Day Concert  
Frankfort, KY  
Performed original composition for trumpet and synthesizer, Thornhill Education Center, in celebration of Cultural Diversity (Earth Day) festivities, 4-25-94. |
1994  St. Paul Episcopal Church
       Memphis, TN
       Principal trumpet performance, Easter festivities, 4-3-94.

1994  Faculty Recital
       Frankfort, KY
       Trumpet performance or works for trumpet and synthesizer, 3-19-94.

1994  Rupp Arena
       Lexington, KY
       Orchestral trumpet performance, Moody Blues concert, 3-12-94.

1994  Second Presbyterian Church
       Frankfort, KY
       Solo trumpet performance, morning worship service, spring 94.

1993  K.S.U. Brass Ensemble
       Frankfort, KY
       Trumpet and brass ensemble performance with University Concert Choir, Christmas Concert, 12-2-93.

1993  Calvary Baptist Church
       Lexington, KY
       Trumpet performance in Christmas musical, 12-12-93.

1993  Church of the Ascension
       Mt. Sterling, KY

1993  First Christian Church
       Frankfort, KY
       Kentucky State University Brass Ensemble Performance, 4-11-93.

1993  Collegiate Gospel ‘Song Festival 93’
       Frankfort, KY
       Organized and hosted the Song Fest 93’ involving the gathering of collegiate gospel choirs from across the state of Kentucky on 2-14-93.

1993  Collegiate Gospel Bowl
       Atlanta, GA

1993-94 Central Baptist Church
       Memphis, TN
       Orchestral musician for Sunday morning worship services during holidays and summers.

1992-91 Regional Middle School Band Festival
       Frankfort, KY
       Coached upper brasses in preparation for concert performance, Bradford Hall Auditorium.

1992  Second Presbyterian Church
       Frankfort, KY
       Kentucky State University Brass Ensemble performance for Easter services, 4-96
1992 College and Career Day
Louisville, KY
Represented the Area of Music, College and Career Day for the Kentucky Governor's School for the Arts, DuPont Manual Magnet High School, and the Youth Performing Arts School (YPAS) on 11-6-9.

1992 Christ Church Cathedral
Lexington, KY
Trumpet performance for Easter Services.

1992 South Frankfort Presbyterian Church
Frankfort, KY
Solo trumpet performance with Kim Preston, Soprano, 5-3-92.

1992 Faculty Trumpet Recital
Frankfort, KY
Performed Faculty Recital with Suzanne Willis, Soprano, in music for trumpet and solo voice. Bradford Hall, 4-14-92.

1992 Idlewild Presbyterian Church
Memphis, TN
Principal trumpet performance with brass choir in pastoral inaugural ceremonies 6-21-92.

1992 Gospel Festival Celebration
Forest Park, OH

1992-89 Kentucky Christmas Chorus
Lexington, KY
Performed in Annual Kentucky Christmas Chorus Performances at the Rupp Arena.

1991 Fine Arts Convocation
Frankfort, KY

1991 Lexington Ballet Company
Lexington, KY
Performed with Lexington Ballet Company in performance of Fokine's “Les Sylphides” (staged and coached by Nathalie Krassovska), Benjamin Britten's “Simple Symphony”, and a performance of “Flicker Episodes” based on scenes from the silent film era.

1991 Memphis State University
Memphis, TN
Conducted Electronic Music Workshop sponsored by Dr. David R. Williams, 11-22-91.

1990 K.S.U. Department of Music
Frankfort, KY
Principal trumpet performance in G.F. Handel's “Messiah” on 12-9-90. in Bradford Hall Auditorium.
1990  Ascension Episcopal Church  
Mt. Sterling, KY  
Solo trumpet performance of Purcell’s “Trumpet Concerto” and principal trumpet performance of Vivaldi “Gloria”.

1988  Second Presbyterian Church  
Memphis, TN  
Principal Trumpet performance for special patriotic Sunday morning service, 7-3-88.

1985  Lexington Singers  
Lexington, KY  
Performed with Lexington Singers in performance of Mendelssohn's “Elijah” on 3-17-85 at the Center for the Arts.

1985  Frankfort Bicentennial Concert  
Frankfort, KY  
Music Performer/Director of Brass. Performed and directed K.S.U. Brass choir in performance of John Rutter's "Gloria" along with other works for brass and chorus.

1984  New York Metropolitan Opera  
Memphis, TN  
Backstage trumpet performer in the New York Metropolitan Opera production of Riccardo Zandonai's “Francesca da Rimini”.

1984-82  Christ United Methodist Church  
Memphis, TN  
Several brass performances at the Christ United Methodist Church.

1984  Memphis State University  
Memphis, TN  
Performed in New Music Festival XI hosted by Memphis State University Department of Music.

1984-83  Memphis State University  
Memphis, TN  
Trumpet Graduate Assistant at Memphis State University.

1984-81  Second Presbyterian Church  
Frankfort, KY  
Performed with brass choir in morning worship services at the Second Presbyterian Church.

1983  Eastern Kentucky University  
Richmond, KY  
Performed in recital at Eastern Kentucky University.

1983  Lexington Singers  
Lexington, KY  
Performed with Lexington Singers in performance of a “German Requiem” by Johannes Brahms at the Center for the Arts on 3-27-83.

1983  Norton Center for the Arts  
Danville, KY  
Performed with Pittsburgh Ballet Theatre in a performance of Tchaikovsky's “Swan Lake” at the Norton Center at Centre College.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982</td>
<td>Adjudicator</td>
</tr>
<tr>
<td></td>
<td>Morehead, KY</td>
</tr>
<tr>
<td></td>
<td>Adjudicator of Regional Solo-Ensemble Festival at Morehead State University.</td>
</tr>
</tbody>
</table>

| 1982  | University of Kentucky |
|       | Lexington, KY          |
|       | Performed in trumpet and brass ensembles at the International Trumpet Guild Conference hosted by the University of Kentucky. |

| 1982  | K.S.U. Jazz Ensemble |
|       | Memphis, TN          |
|       | Planned and supervised the K.S.U. Jazz Ensemble tour to Jackson, TN and Memphis TN with performances at the West High School in Jackson, TN. and Hamilton, Westwood, Northside, and Carver High Schools in Memphis, TN. on April 5-7, 1982 |

| 1981  | K.S.U. Faculty Recital |
|       | Frankfort, KY          |
|       | Trumpet performance on K.S.U. Music Faculty Recital on 5-5-81. |

| 1981  | University of Kentucky |
|       | Lexington, KY          |
|       | Performed in recital with Vincent D'Martino, Professor of Trumpet at the University of Kentucky |

| 1981  | Adjudicator |
|       | Lexington, KY |
|       | Adjudicator of Regional Solo/Ensemble Competition held at the University of Kentucky. |

| 1981  | K.S.U. Brass Ensemble |
|       | Frankfort, KY         |

| 1980  | Harrodsburg Baptist Church |
|       | Harrodsburg, KY           |
|       | Performed in Handel's “Messiah” at the Harrodsburg Baptist Church on 12-12-80. |

| 1980  | K.S.U. Concert Band |
|       | Frankfort, KY       |

| 1980  | Pleasant Green Baptist Church |
|       | Lexington, KY           |
|       | Kentucky State University Brass Ensemble performance with University Concert Choir at the Pleasant Green Baptist Church. |

| 1979  | K.S.U. Concert Band |
|       | Frankfort, KY       |
|       | Performed “Hummel Trumpet Concerto” and Trumpet in the Night with K.S.U. concert band, Bradford Hall Auditorium, 4-29-79 |

| 1979  | Christ Church Episcopal |
|       | Lexington, KY          |
|       | Performed in Maurice Durufle’ “Requiem” at the Christ Church Episcopal on 11-4-79 for Solemn High Requiem Eucharist Services. |
1979        Memorial Hall Auditorium
Lexington, KY
Trumpet performance of “Four Suites for Orchestra” by J. S. Bach on 5-6-79 at the Memorial Hall Auditorium.

1979        K.S.U. Brass Ensemble
Frankfort, KY
K.S.U. Brass Ensemble concert at Bradford Hall Auditorium on 5-4-79.

1979        Christ Church Parish
Lexington, KY
Trumpet performance in Easter services at the Christ Church Parish on 4-15-79 in works of Bach, Gabrielli, Peters, etc.

1979        First Baptist Church
Pineville, KY
Performed in oratorio “The Last Week” by John W. Peterson on 4-12-79 at the First Baptist Church.

1979        Centre College
Danville, KY
Performed with the Cincinnati Ballet Company in concert at the Regional Arts Center, Centre College on 3-21-79.

1979        Harrodsburg Baptist Church
Harrodsburg, KY
Performed Handel's Messiah on 12-16-79 at the Harrodsburg Baptist Church.

1979        Midway College
Midway, KY
Performed Vivaldi's “Concerto for Two Trumpets” on 12-8-79 at Midway College.

1978        Christ Church Episcopal
Lexington, KY
Performed with University of Kentucky and Transylvania University Faculty Brass Quintet in Baroque Brass Recital at the Christ Church Episcopal.

1978        Faculty Trumpet Performance
Frankfort, KY
Performed Two Improvisations for Trumpet and Synthesizer in recital of Electronic and Multi Media Works by Dr. Alan C. Moore professor of composition, Kentucky State University 4-25-78.

1978        K.S.U. Christmas Concert
Frankfort, KY
K.S.U. Christmas Concert with the K.S.U. Brass Ensemble and the University Choir.

1978        Eastern Opera Theatre of New York
Lexington, KY
Performed with the Eastern Opera Theatre of New York in performance of Gaetano Donizetti's “Don Pasquale” at the Lexington Opera House.
1978  First Christian Church  
Frankfort, KY  
Performed Purcell's “Trumpet Voluntary” at the First Christian Church in organ dedication ceremonies on 11-12-78.

1978  K.S.U. Trumpet Ensemble  
Frankfort, KY  
K.S.U. Trumpet Ensemble Performance at the Retirement Recognition Reception held at the Carl M. Hill Student Center K.S.U. on 5-2-78.

1978  Frankfort Community Chorus  
Frankfort, KY  
Performed in Handel's “Messiah” with the Frankfort Community Chorus at the Frankfort Sports and Convention Center on 12-3-78.

1978  K.S.U. Marching Band Contest  
Frankfort, KY  
Announcer and Staff member for the First Annual Kentucky State University Marching Band Contest 11-4-78 involving High School Bands from Kentucky at the Alumni Stadium K.S.U.

1978  Memphis State University  
Memphis, TN  
Performed with Memphis State University brass quintet in Memphis in May Fine Arts Festival on 6-3-78.

1977  Chicago Civic Orchestra  
Chicago, IL  
Member of the Chicago Civic Orchestra under the direction of Gordon Peterson.

1977  Chicago Musical College  
Chicago, IL  
Chicago Musical College Student Brass Ensemble Performance on 3-31-77  
Rudolph Ganz Memorial Hall, Thomas Crown, Director.

1977  St. John’s Lutheran Church  
Lincolnwood, IL  
Performed in Easter Worship Services at the St. John's Lutheran Church in works of Purcell, Gabrieli, Bales, and de Lassus, 4-10-77.

1977  Chicago Musical College  
Chicago, IL  
Performed on Chicago Musical College Percussion Ensemble Concert on 4-13-77 Edward Poremba, director, Ganz Memorial Hall.

1977  Northwestern University  
Evanston, IL  
Soloist in Summer Master Trumpet Class under the direction of Mr. Vincent Cichowicz, Professor of Trumpet, Northwestern University.

1976  Chicago Musical College Recital  
Chicago, IL  
Graduate Trumpet Recital for Master of Music Degree in Trumpet Performance, Roosevelt University.
1976    Chicago Musical College Solo Performance
        Chicago, IL
        Performed Johann Neruda's “Concerto in E-flat” for trumpet at Chicago Musical College
        in Ganz Memorial Hall on 10-13-76.

1976    Chicago Musical College
        Chicago, IL
        Performed with Roosevelt University Symphony Orchestra in a performance of the
        “Magnificat” by Antonio Vivaldi and the “Budavari Te Deum” by Zoltan Kodaly on
        12-9-76 Rudolph Ganz Memorial Hall, Harold Kupper, Conductor.

1976-77    Skokie Valley Symphony Orchestra
            Skokie, IL
            Member of the Skokie Valley Symphony Orchestra.

1976-77    Chicago Public Schools
            Chicago, IL
            Substitute teacher in the Chicago Public School System.

1975    Chicago Musical College
        Chicago, IL
        Performed in concert with Roosevelt University Brass Ensemble on 12-10-75
        Rudolph Ganz Memorial Hall, Thomas Crown, Director.

1974-75    Nashville Symphony Orchestra
            Nashville, TN
            Member of the Nashville Symphony Orchestra under the direction of Dr. Thor Johnson.

1975-73    Nashville University Orchestra
            Nashville, TN
            Member of the Nashville University Orchestra under the direction of Dr. Thor Johnson.

1974    Nashville Concerto Competition
        Nashville, TN
        Performed as soloist in the annual Nashville Concerto Competition at Vanderbilt University.

SIGNIFICANT COMMITTEE ASSIGNMENTS

2008    Piano Search Committee

2007    Music Curriculum Committee

2007    Fine Arts Tenure and Promotion Committee

1996-92    University Faculty Senate
            Developed policies related to faculty and academic concerns of the university.

1992-93    Member of the Faculty Senate Curriculum Committee

1992-93    Member of the University Electronic Communications Systems Committee to assess the status
            and needs of electronic communications and information systems at Kentucky State
            University.

2004-93    Member of the Division of Fine Arts Tenure and Promotion Committee.
1991 Represented the Area of Music at the KACMD (Kentucky Association of College Music Departments) conference at Brescia College. Participated in panel discussion on Censorship in the Arts, Owensboro, KY

1986 NASM Self-Study Committee: Supervised efforts that resulted in NASM reaccreditation for the Area of Music.

1985 Music Catalogue Committee: Chaired committee that revised music content and course descriptions for 1986-87 University Catalogue.

1985 Curriculum Committee: Chaired committee that developed new curricula for the Bachelor of Music Education and Bachelor of Music in Applied Music degree programs.

1985 Music Piano Inventory/Equipment Committee: Member of committee that developed a proposal resulting in the purchase of a nine-foot Steinway Grand Piano along with $90,550 in expenditures for new pianos for the Area of Music.

1985 Music NCATE Committee: Co-chaired committee that prepared the music area NCATE report for re-accreditation.

1985 Music Scholarship/Recruitment Committee: Co-chaired committee that revised the Music Area scholarship policy that resulted in a music scholarship budget increase from $50,000 to $125,000 per year.

1984 Integrative Fine Arts Committee: Member of Committee that developed curricula for a new IFA degree program.

1984 Music Inventory Committee: Chaired committee that developed a Preventive Maintenance Policy for the security of music equipment. This committee was responsible for the purchase of new instrument storage lockers for the music area.

1984 NASM Self-Study Committee: Organized initial self-study efforts in preparation for the 1985-86 NASM re-accreditation.

1982 Music Theory Committee: Participated in the development of a music proficiency examination for sophomore music students.

1982 Dean's Grant Project Committee: Music representative for grant program that developed competencies for mainstreaming exceptional children in Music Education courses.

1982 University Teacher Education Committee: Faculty representative.

1978 University Self-Study Committee: Chaired Music Committee that produced research on music graduates.

1978 Recruitment Committee: Member of committee that developed strategies to increase enrollment of music students.
SERVICE

K.S.U. GOSPEL ENSEMBLE CONCERT SCHEDULE

1986-1993 Research In Progress
Opening Sunday Worship Service, KSU, Bradford Hall, 9-11-94
United Missionary Baptist, Middletown, OH, 9-24-94
Revelation Baptist, Cincinnati, OH, 9-25-94
Southeast College, Harlan, KY, 10-01-94
First Baptist , Elizabethtown, KY, 10-29-94
First Baptist, Frankfort, KY, 11-06-94
Fall Extravaganza, KSU, Bradford Hall, 11-20-94
Lima Drive 7th Day Advent., Lexington, KY, 1-21-95
Dr. Martin L. King Observance, Frankfort, KY, 1-19-95
College Song Fest’New Hope Miss. Bapt, Memphis, TN, 1-29-95
Morning Services-New Hope Miss. Baptist, Memphis, TN, 1-30-95
Mt. Vernon Baptist, Memphis, TN, 1-30-95
Phillips Temple, Indianapolis, IN, 2-05-95
House of God, Lexington, KY, 2-12-95
Black History/First Corinthians. Baptist, Frankfort, KY, 2-26-95
St. Stephens Baptist, Louisville, KY, 3-04-95
New Unity Miss. Baptist, Cincinnati, OH, 3-5-95
Metropolitan C.M.E., Cincinnati, OH, 3-05-95
Jordan Baptist, Columbus, OH, 3-25-95
Love Zion Baptist, Columbus, OH, 3-26-95
St. Stephens Missionary Baptist, Atlanta, GA, 4-01-95
Pilgrim Baptist, Atlanta, GA, 4-01-95
Wings of Faith Baptist, Atlanta, GA, 4-02-95
Hunter Hills A.M.E., Atlanta, GA, 4-02-95
United Missionary Baptist, Middletown, OH, 4-09-95
Corinthians Baptist, Cincinnati, OH, 4-09-95
Mt. Zion Baptist Church, Detroit, MI, 4-15-95
Russell St. Miss. Baptist, Detroit, MI, 4-16-95
Spring Gospel Extravaganza, KSU, Bradford Hall, 4-30-95
Revelation Baptist, Cincinnati, OH, 9-24-95
Inaugural Worship Service, Frankfort, KY, 10-12-95
Buck Run Baptist, Frankfort, KY, 10-15-95
Consumer Black Expo, Louisville, KY, 10-22-95
First Corinthian Bap. Church, First Annual Battle of the Choirs Competition, Lexington Opera House,
Vanessa Bell Armstrong Presiding Judge, Lexington, KY, 11-03-95
Fall Gospel Extravaganza, Bradford Hall, 11-19-95
Dr. Martin L. King Service, Frankfort, KY, 1-14-96
College Song Fest’/Univ. of Louisville, Louisville, KY, 2-11-96
First Baptist, Cold Spring, KY, 1-14-96
College Fest’/New Hope Miss. Baptist, Memphis, TN, 2-24-96
New Hope Missionary Baptist, Memphis, TN, 2-25-96
Macedonian Baptist, Memphis, TN, 2-25-96
Greater St. James, Louisville, KY, 3-03-96
Orme Park Presbyterian, Atlanta, GA, 3-30-96
Community COGIC, Atlanta, GA, 3-31-96
Westside Community C.M.E., Atlanta, GA, 3-31-96
Governor’s Prayer Breakfast, Frankfort, KY, 4-9-96
Jordan Baptist, Columbus, OH, 4-13-96
Love Zion Baptist, Columbus, OH, 4-14-96
Spring Gospel Extravaganza, KSU, Bradford Hall, 4-21-96
Harrison Street Baptist, Paduach, KY, 10-06-96
First Virginia Avenue Baptist, Louisville, KY, 10-10-96
First Presbyterian, Frankfort, KY, 10-19-96
First Baptist, Cold Spring, KY, 10-27-96
First Place Winner of the Second Annual Battle of the Choirs Competition, Vicky Winans Presiding Judge,
Opera House, Sponsored by the First Corinthian Baptist Church, Lexington, KY, 11-03-96
Frankfort Arts Foundation, Frankfort, KY, 11-09-96
Fall Gospel Extravaganza , Frankfort, KY, 11-17-96
Centre College, Danville, KY, 11-23-96
Highland Christian, Frankfort, KY, 12-7-96
Dr. M. L. King Observance, Frankfort, KY, 1-19-97
Spalding College, Frankfort, KY, 2-07-97
Mt. Zion Baptist, Cincinnati, OH, 2-09-97
Alhambra Theatre, Hopkinsville, KY, 2-16-97
New Hope Missionary Baptist, Memphis, TN, 2-22-97
Miracle Temple COGIC, Memphis, TN, 2-23-97
St. Stephens Miss. Baptist , Atlanta, GA, 4-05-97
Mt. Nebo Baptist , Atlanta, GA, 4-06-97
New Covenant Fellowship COGIC, Atlanta, GA, 4-06-97
Spring Gospel Extravaganza, Bradford Hall, 4-20-97
Jordan Baptist Church, Columbus, OH, 4-26-97
Love Zion Baptist , Columbus, OH, 4-27-97
Metropolitan Baptist, Columbus, OH, 4-27-97
King Solomon Baptist, Louisville, KY, 9-14-97
K.S.U. Open House, Bradford Hall, 10-04-97
New Saint Paul Baptist, Cincinnati, OH, 10-05-97
Hughlett Temple, Louisville, KY, 10-19-97
Consumer Black Expo, Louisville, KY, 11-02-97
First Baptist, Cold Spring, KY, 11-09-97
Frankfort Historical Society, Frankfort, KY, 11-10-97
Fall Gospel Extravaganza, KSU, Bradford Hall, 11-23-97
Highland Christian Church, Frankfort, KY, 12-06-97
Dr. M. L. King Observance, Frankfort, KY, 1-18-98
St. Augustine Catholic, Louisville, KY. 2-01-98
Capitol Rotunda, Frankfort, KY, 2-03-98
Spalding College, Louisville, KY, 2-06-98
Oak Groove Missionary Baptist, Memphis, TN, 2-13-98
Greenwood C.M.E., Memphis, TN, 2-14-98
New Hope Missionary Baptist-11:00a.m,., Memphis, TN, 2-15-98
College Song Fest/New Hope Miss., Memphis, TN, 2-15-98
Grand Prize Winner of Revelon Creme of Nature Gospel Competition, New York, NY 2/98
Revelon Pre-Grammy Gospel Concert, Ethical Cultural Center, Natalie Cole, host, New York, NY, 2-24-98
Revelon Commercial Recording with Curt Carr, Edison Recording Studio, New York, NY, 2-25-98
Motown Café, New York, NY, 2-25-98
Buck Run, Frankfort, KY, 2-22-98
Arlington High School, Indianapolis, IN, 3-28-98
Eastern Star Baptist, Indianapolis, IN, 3-29-98
TBA, Chicago, IL, 4-04-98
Carter Temple, Chicago, IL, 4-05-98
Spring Gospel Extravaganza, KSU, Bradford Hall, 4-19-98
South Frankfort Presbyterian, Frankfort, KY, 4-22-98
Faith Tabernacle COGIC, Columbus, OH, 4-25-98
Love Zion Baptist Church, Columbus, OH, 4-26-98
Metropolitan Baptist, Columbus, OH,4-26-98
Greater New Mt. Horiah, Detroit, MI, 2-14-99
Forrest Tabernacle Church, Louisville, KY, 2-21-99
New Hope Missionary Baptist Church, Memphis, TN, 2-27-99
Roth Middle School, Dayton, OH, 3-04-99
Love Zion Baptist Church, Columbus, OH, 4-18-99
Spring Extravaganza, KSU, Bradford Hall, 4-25-99
State Folk Music Festival, Frankfort, KY, 9-16-99
Love of God Baptist, Louisville, KY, 10-03-99
Bradford Hall-Homecoming, Frankfort, KY, 10-17-99
Showcase of Talent, FAF, KSU Bradford Hall, 10-20-99
Ecumenical Service, KSU, 10-21-99
House of Joy Christian Center, Cincinnati, OH, 10-30-99
St. John Miss. Baptist, Lexington, KY, 10-31-99
Barnes United Methodist, Indianapolis, IN, 11-6-99
Olivet Miss. Baptist, Indianapolis, IN, 11-07-99
BSU Fall Revival, KSU Bradford Hall, Frankfort, KY, 11-10-99
Convention Center-Expo, Louisville, KY, 11-14-99
New Zion Baptist Church, Louisville, KY, 11-17-99
Fall Extravaganza, KSU, Bradford Hall, 11-21-99
Highland Christian Church, Frankfort, KY, 12-4-99
Bradford Hall Service, Frankfort, KY, 2-06-00
Prichard Chapel, Ft. Knox, KY, 2-19-00
Black History, Capital Rotanda, Frankfort, KY, 2-22-00
Kentucky Talent Showcase, Bradford Hall, Frankfort, KY 2-26-00
First Baptist Church, Coldspring, KY, 2-27-00
Crawford Middle School, Lexington, KY, 2-29-00-02:00
Forest Tabernacle Baptist Church, Louisville, KY, 3-04-00
Omega Baptist Church, Dayton, OH, 3-05-00
First Baptist Church, Babbie Mason Concert, Coldspring, KY, 4-02-00
Gospel Ensemble Alumni Reunion, Bradford Hall, Frankfort, KY 4/00
St. John M.B.C., Lexington, KY, 4-15-00
Providence Baptist Church, Atlanta, GA, 3-26-00
Victory Baptist Church, Atlanta, GA, 3-26-00
Calvary Evangelical Baptist Church, Portsmouth, VA 4-13-00
Shiloh Baptist, Church, Norfolk, VA, 4-30-00
Benefit Performance, Bradford Hall, KSU, 9-28-00
Greater Bethel Temple, Louisville, KY, 10-15-00
KSU Open House, Exum, KSU, 10-28-00
St. John Baptist Church, Indianapolis, IN, 11-04-00
Olivet Missionary Baptist, Indianapolis, IN, 11-05-00
Louisville Black EXPO, Louisville, KY, 11-12-00
Gospel Extravaganza, Bradford Hall, KSU, 11-19-01
New Zion Baptist Church, Shelbyville, KY 1-27-01
New Hope Christian Center, Lexington, KY, 1-28-01
Prichard Chapel, Ft. Knox, KY, 2-03-01
Southland Christian Church, Lexington, KY, 2-07-01
East Second St. Chr. Church, Lexington, KY, 2-11-01
New Hope Baptist, Memphis, TN, 2-24-01
Oak Spring Baptist, Memphis, TN, 2-25-01
Frankfort Arts Showcase V, Bradford Hall, KSU
House of Joy Christian Center, Cincinnati, OH, 3-23-01
First Baptist Church, Coldspring, KY, 3-25-01
Friendship Baptist Church, Atlanta, GA, 3-31-01
Providence Baptist Church, Atlanta, GA, 4-01-01
Greater Rising Star Baptist, Atlanta, GA, 4-01-01
Gospel Extravaganza, Bradford Hall, KSU, 4-22-01
Mt. Zion Baptist Church, Indianapolis, IN, 4-27-01
Joshua Tabernacle, Louisville, KY, 1-27-02
Calvary Baptist Church, Detroit, MI, 2-9-02
Russell Street Baptist, Detroit, MI, 2-10-02
Faith Tabernacle Church, Detroit, MI, 2-10-02
Imani Baptist Church, Lexington, KY, 2-24-02
Berean Christian Church, Atlanta, GA, 3-23-02
Greater Rising Star Baptist, Atlanta, GA, 3-24-02
Providence Baptist Church, Atlanta, GA, 3-24-02
First Baptist Church, Coldspring, KY, 4-7-02
Second Baptist Church, Columbus, OH, 4-13-02
Gospel Extravaganza, Frankfort, KY, 4-21-02
Bracktown Church, Bracktown, KY, 4-27-02
Dr. Paul Woods Memorial Service, Frankfort, KY, 9-05-02
New Zion Baptist Church, Louisville, KY, 9-08-02
Faith Clinic COGIC, Detroit, MI, 9-14-02
Mt. Carmel Baptist Church, Detroit, MI, 9-15-02, Morning
Mt. Carmel Baptist Church, Detroit, MI, 9-15-02 3:30 p.m. Concert
Church of the Living God, Louisville, KY, 10-27-02
Mt. Hermon Baptist Church, Louisville, KY, 10-27-02 5:00 p.m. Concert
Gospel Extravaganza, Frankfort, KY, 11-24-02
New Birth Church, Columbus, OH, 1-26-03
Memorial Service Frankfort, KY, 9-05-02
New Zion Baptist Church, Louisville, KY, 9-08-02
Faith Clinic COGIC, Detroit, MI, 9-14-02
Mt. Carmel Baptist Church, Detroit, MI, 9-15-02
Church of the Living God, Louisville, KY, 10-27-02
Mt. Hermon Baptist Church, Louisville, KY, 10-27-02
Gospel Extravaganza, Frankfort, KY, 11-24-02
Romulus H.S., Detroit, MI, 2-08-03
River Rouge H.S., Detroit, MI, 2-09-03 NAACP Conference, Kweise Mfume speaker, Detroit, MI
First Corinthian Baptist, Frankfort, KY, 2-23-03
Frankfort Arts Showcase, Frankfort, KY, 3-01-03
Louisville, KY regional NAACP conference with Kweise Mfume 3/03
Mt. Pilgrim Baptist, Toledo, OH, 3-02-03
LeMoyne College, Memphis, TN, 4-05-03
Mt Vernon Miss. Bapt, Memphis, TN 4-05-03
Lord’s Tabernacle Holiness Church, Memphis, TN 4-06-03
Sigsbbee Avenue Church of God, Columbus, OH, 3-29-03
New Birth Christian Center, Columbus, OH, 3-30-03
Spring Gospel Extravaganza, Frankfort, KY, 4-13-03
Berean Christian Church, Atlanta, GA, 4-26-03
Greater Rising Star Baptist Church, Atlanta, GA, 4-27-03
Providence Baptist Church, Atlanta, GA, 4-27-03
Consolidated Baptist Church, Lexington, KY, 10-03-03
Zion Hill Missionary Baptist, Midway, KY, 10-05-03
Romulus High School, Detroit, MI, 10-11-03
Mt. Carmel Missionary Baptist, Detroit, MI, 10-12-03
Campus Youth Conference, Bradford Hall, 10-22-03
Ohio Wesleyan University, Columbus, OH, 11-08-03
Second Baptist Church, Columbus, OH, 11-09-03
Louisville Black Expo, Louisville, KY, 11-16-03
Fall Gospel Extravaganza, Bradford Hall, 11-23-03
Highland Christian Church, Frankfort, KY, 12-06-03
East Second St. Christian Church, Lexington, KY 1-31-04
Harvest Temple, Detroit, MI 2-14-04
First Tabernacle Detroit COGIC, Detroit, MI, 2-15-04
St. Martin Episcopal Church, Detroit, MI, 2-15-04
Leestown Middle School, Lexington, KY, 2-19-04
First Corinthian Baptist Church, Frankfort, KY, 2-22-04
New Zion Missionary Baptist Church, Louisville, KY 2-29-04
Newbirth Christian Center, Columbus, OH, 3-28-04
Western Kentucky University, Bowling Green, KY, 4-18-04
Spring Gospel Extravaganza, Bradford Hall, 4-25-04
Cadentown Baptist Church, Lexington, KY, 10-03-04
Apostolic Lighthouse Campus Revival, Bradford, 10-04-04
Rehearsal with the Louisville Orchestra, Louisville, KY 10-21-04
Concert with the Louisville orchestra, Bradford Hall, 10-23-04
Central Baptist Church, Detroit, MI, 10-30-04
Second Ebenezer Baptist, Detroit, MI, 10-31-04
Russell Street Miss. Baptist, Detroit, MI, 10-31-04
Fall Extravaganza, Bradford, 11-06-04
Ohio Wesleyan University, Delaware, OH, 11-13-04
Imani Baptist Church, Lexington, KY, 11-14-04
Workshop, Olivet Miss. Baptist, Indianapolis, IN, 11-19-04
Morning Worship, Olivet Missionary Baptist, Indianapolis, IN, 11-20-04
Concert - Olivet Missionary Baptist, 11-20-04
Highland Christian Church, Frankfort, KY, 12-04-04
Dr. Martin L. King Concert with Louisville Orchestra, Kennedy Center, Louisville, KY, 01-15-05
Dr. M. L. King Celebration, Asbury College, Willmore, KY, 1-17-05
Women Empowered Thru Christ Conference, Lexington, KY, 2-05-05
St. John AME Church, Frankfort, KY, 2-13-05
First Corinthians Bapt./Dr. Sais, Frankfort, KY, 2-20-05
Portland Memorial Baptist Church, Louisville, KY, 2-25-05
Revelation Baptist Church, Cincinnati, OH, 2-27-05
First Baptist Church, Coldsprings, KY, 3-06-05
Inaugural Showcase Performance for Dr. Sais, Bradford Hall, 4-08-05
Newbirth Christian Center, Columbus, OH, 4-10-05
Spring Extravaganza, Bradford Hall, 4-17-05
Providence Baptist Church, Atlanta, GA, 5-01-05
St. Stephens Missionary Baptist Church, Atlanta, GA, 5-01-05
First Baptist Church, Harrogsburg, KY, 10-09-05
Christ Temple-NAACP Conference, Ashland, KY, 10-21-05
Rosa Parks Convocation, Little Theatre, 11-01-05
University of Southern Indiana, Evansville, IN, 11-05-05
Imani Church, Lexington, KY, 11-06-05
Heritage Baptist Church, Lexington, KY, 11-06-05
Extravaganza, Bradford Hall, 11-13-05
Rehearsal with the Louisville Orchestra, Louisville, KY 11-14-05
Louisville Orchestra Concert, Bradford Hall, 11-19-05
Mt. Zion Missionary Baptist, Cincinnati, OH, 12-2-05
Highland Christian Church, Frankfort, KY, 12-03-05
Dr. M. L. King Memorial Service-Kentucky Center for the Arts-Louisville Orchestra, Louisville, 1-15-06
Dr. M. L. King Memorial Convocation, Bradford Hall, 1-19-06
Frankfort EEO-Transportation Dept. Black History Program, Frankfort, KY, 2-24-06
College Choir Explosion, Brown Theatre, Louisville, KY, 3-4-06
First Assembly of God, Frankfort, KY 3-25-06
LeMoyne Owen College, Memphis, TN, 4-08-06
Progressive Baptist Church, Memphis, TN 4-8-06
Christ Missionary Baptist Church, Memphis, TN 4-9-06
Pilgrim Rest Missionary Baptist Church, Memphis, TN 4-9-06
Extravaganza, Bradford Hall, 4-30-06
Empowerment Worship Center, Lexington 10/07
Ohio Wesleyan University, 11/07
KSU Open House, Bradford Hall, 11/07
KSU Homecoming Gospel Concert, Bradford Hall, 11/07
Fall Gospel Extravaganzza, Isaac Simpson and DP, 11-10-07
Highland Christian Church, Frankfort, KY, 12/07
Seven Stars Ministries, Frankfort, KY, 12/07
First Baptist Church, Elsmere, KY, 2/25/07
Zion Baptist Church, Chillicothe, OH, 3/04/07
Watson Memorial Baptist Church, Louisville, KY, 3/25/07
Progressive Baptist Church, Memphis, TN, 4/14/07
Brown Baptist Church, Memphis, TN, 4/15/07
Greater Pleasant Hill Missionary Baptist Church, Memphis, TN, 4/15/07
Spring Gospel Extravaganzza, Bradford Hall, 4/22/07
New Birth Christian Ministry, Columbus, OH, 4/29/07
St. Stephen Baptist Church, Louisville, KY, 5/02/07
Frankfort Arts Gospel Showcase, Bradford Hall, 11/07
Revelation Baptist Church, Cincinnati, OH, 2-17-08
Shiloh Baptist Church, with Lexington Singers, Lexington, KY 3-1-08
Community Fellowship Church, Frankfort, KY, 3-2-08
KSU Open House, Bradford Hall, 3-28-08
Faith Baptist Church, Frankfort, KY, 3-30-08
King’s Way Assembly, Versailles, KY, 4-13-08
Gospel Extravaganzza, with Northern Kentucky University, Bradford Hall, 4-20-08
Great Gospel Shoutout, with Dove Award Singer, Kenny Bishop, Bradford Hall, 4-25--08
College Choir Explosion, Kentucky Center for the Performing Arts, Louisville, KY, 4-27-08
Lincoln Bicentennial Celebration, Old Court House, Lexington, KY, 9-20-08
KSU Homecoming Concert, KSU Ballroom, 6:00 pm, 10-05-08
State Women’s Conference, First United Methodist Church, 12-25-08
Frankfort Candle Lighting Ceremony, Kentucky History Museum, 11-13-08
Gospel Ensemble Extravaganzza, with Saint Stephens Voices of Praise Youth Choir & SIU Choir, 11-15-08
University of Southern Indiana, Evansville, IN, 11-22-08
Lincoln Bicentennial Celebration, Frankfort History Center, 02-12-09
Winburn Drive Baptist Church, Lexington, KY, 2-20-09
University Convocation, Ms. Louis Lawrence-Israels of the Holocaust Museum-speaker, 02-28-09
King Solomon Missionary Baptist Church, Louisville, KY, 3-22-09
KSU Open House, Bradford Hall, 4-03-09
First Presbyterian Church, Frankfort, KY, 4-19-09
Gospel Alumni Reunion, Bradford Hall, 4-24-25/26-09
Zion Hill Baptist Church, Midway, KY 10-18-09
Sycamore United Methodist Church Annual Choir Concert, Kenwood Baptist Church, Louisville,11-1-09
International Christian Apostolic Fellowship (ICAF) National Leadership and Impartation Conference,
Praise Covenant Church, Louisville, KY 11-5-09
Gospel Extravaganzza featuring Ricky Dillard, Bradford Hall, 11-15-09
Kingdom Fellowship Ministries, Double Tree Hotel, Lexington, KY 11-20-09
Haitian Relief Benefit Concert, Bradford Hall, 2-18-10
First Corinthians Baptist Church, Frankfort, KY 2-21-10
Fourth Avenue United Methodist Church, Louisville, KY 2-27-10
Restored Life Ministries, Springfield, OH, 2-28-10
Providence Baptist Church, Atlanta, GA 4-11-10
Trinity African Baptist Church, Atlanta, GA 4-11-10
Thornhill Baptist Church, Frankfort, KY 4-25-10
Zion Hill Baptist Church, Midway, KY 10-18-09
Sycamore United Methodist Church Annual Choir Concert, Kenwood Baptist Church, Louisville,11-1-09
International Christian Apostolic Fellowship (ICAF) National Leadership and Impartation Conference,
Praise Covenant Church, Louisville, KY 11-5-09
Gospel Extravaganzza featuring Ricky Dillard, Bradford Hall, 11-15-09
Kingdom Fellowship Ministries, Double Tree Hotel, Lexington, KY 11-20-09
Haitian Relief Benefit Concert, Bradford Hall, 2-18-10
First Corinthians Baptist Church, Frankfort, KY 2-21-10
Fourth Avenue United Methodist Church, Louisville, KY 2-27-10
Restored Life Ministries, Springfield, OH, 2-28-10
Providence Baptist Church, Atlanta, GA 4-11-10
Trinity African Baptist Church, Atlanta, GA 4-11-10
Thornhill Baptist Church, Frankfort, KY 4-25-10
Gospel Extravaganza featuring Demetrius West and Authority, Bradford Hall, 11-14-10
Kingdom Fellowship Ministries, Double Tree Hotel, Lexington, KY 11-20-09
Haitian Relief Benefit Concert, Bradford Hall, 2-18-10
First Corinthians Baptist Church, Frankfort, KY 2-21-10
Fourth Avenue United Methodist Church, Louisville, KY 2-27-10
Restored Life Ministries, Springfield, OH, 2-28-10
Providence Baptist Church, Atlanta, GA 4-11-10
Trinity African Baptist Church, Atlanta, GA 4-11-10
Thornhill Baptist Church, Frankfort, KY 4-25-10
Soul Celebration with Take 6 and the Lexington Symphony, Lexington, KY 01-22-11
First Baptist Church, Morning Worship, Georgetown, KY 2-13-11
Greater New Mount Moriah MB Church, Detroit, MI, 2-27-11
2011 Kentucky Victim’s Rights Day, Kentucky History Center, Frankfort, KY, 4-13-11
KSU Open House, Bradford Hall, 4-1-11
Alcorn Alumni Chapter, Myrlie Evers Speaker, Georgetown College, Georgetown, KY 4-2-11
Total Praise Baptist Church, College Day Morning Service, Lexington, KY, Lexington, KY 2-10-11
2011 Kentucky Victim’s Rights Day, Kentucky History Museum, 4-13-11
Gospel Extravaganza featuring George Shanks and Friends, Bradford Hall, 4-17-11
St Paul Methodist Church, KSU Alumni Black History Concert, Paris, KY 2-12-12
State Street Baptist Church, Morning Performance, Bowling Green, KY 9-25-11
Severn Valley Baptist Church, Christmas Concert with Heart of Kentucky Men’s Chorus, Elizabethtown, KY 12-9-11
Boston Baptist Church, Collegiate Gospel Concert, Memphis, TN 3-3-12
Miracle Temple Ministries, Morning Services, Memphis, TN 3-4-12
Mount Moriah Missionary Baptist Church, Collegiate Gospel Concert, Memphis, TN 3-4-12

CONSULTATIVE ACTIVITIES

2009-00 Adudicator for Frankfort Arts Showcase Concerts/Frankfort Arts Foundation
2009 Adjudicator for District 12 KMEA Solos and Ensembles Festival, Atherton High School, Louisville, KY 02-21-09
1981 Regional Solo-Ensemble Festival. Morehead State University, Morehead, Kentucky
1980 Directed Master Class in Trumpet Pedagogy at Woodford County High School.
1980 Regional Solo-Ensemble Festival, University of Kentucky, Lexington, Kentucky.
1980 Coached brass section of All-State Orchestra in preparation for 1980 KMEA performance in Louisville, Kentucky.

ADDITIONAL PROFESSIONAL EXPERIENCE

1982 Franklin County High School
Frankfort, KY
Career Day Speaker. Presented lecture to music students on careers and opportunities in Music.

1981 First Corinthian Baptist Church
Frankfort, KY
Music Performer/Director. Served as musician and director of the adult chorus.

-B98-
RESEARCH

1984 UNIVERSITY OF MEMPHIS
Memphis, TN
Presented Doctoral Dissertation "The Literature Of the Trumpet As a Solo and Obbligato Instrument in Combination with Soprano Voice in Works of the Italian, English, and German Schools During the Baroque Period."

RELATED PROFESSIONAL EXPERIENCE/REFERENCES:

Mr. William Fielder, Professor of Trumpet/Jazz Studies, Rutgers University
Mr. Thomas Crown, Retired Professor of Trumpet, Roosevelt University
Mr. Adolph Herseth, Retired Principal Trumpet, Chicago Symphony Orchestra.
Dr. Lewis Liddell, Director of Bands, Jackson State University
Dr. Ralph Simpson, Chairman of Music, Tennessee State University
Dr. David Russell Williams, Retired Professor of Music, University of Memphis
Mr. Ken Grubbs, Former Music Personnel Manager, Central Baptist Church, Memphis, TN
Mr. and Mrs. Z. T. Lester, Director of Music, Buck Run Baptist Church, Frankfort, KY
Mr. Michael Scott, Chairperson of Music, Shelby State Community College, Memphis, TN
Dr. Cassie Osborne, Provost to the President, Mississippi Valley State University
Mr. James Holston, Principal Clarinet, Memphis Symphony Orchestra
Dr. Leo Davis Jr., Minister of Music, Mississippi Boulevard Christian Church, Memphis, TN
Ms. Jennifer Velazquez, Organist, Independent Presbyterian Church, Memphis, TN
Mr. Greg Luscombe, Trombone, Memphis Symphony Orchestra
Mr. Dan Grunthal, Trumpet, Cincinnati Symphony Orchestra
Mr. Joseph Van Fleet, Trumpet, Lexington Symphony Orchestra
Mr. David Spencer, Professor of Trumpet, University of Memphis
Mrs. Beth Event, Retired Minister of Music, Second Presbyterian Church, Frankfort, KY
Ms. Denise Richardson, KSU Graduate, Public School Teacher, Indianapolis, IN
Mr. Lewis Patton, KSU Graduate, Public School Teacher, Detroit, MI
Mrs. Patricia Vansant, President Frankfort Arts Foundation, Frankfort, KY
Mr. Terry Davis, Minister of Music, Second Baptist Church, Columbus, OH
Mr. Robert J. Matthews, Pastor, New Hope Missionary Baptist Church, Memphis, TN
Ms. Johnetta Page, Associate Minister of Music, Ben Hill United Methodist Church, Atlanta, GA
Mr. Walter Banks, KSU Graduate, Public School Band Director and Director of Orchestra,
    Temple of Deliverance COGIC, Memphis, TN
DR. CARL H. SMITH

Dr. Carl H. Smith is the director of the renowned Kentucky State University Concert Choir. His career at Kentucky State University began under Rufus Atwood, and since, he has served under nine presidents. Prior to his tenure at Kentucky State University, he served in the United States Army for two years. Additionally, he also served as Senior Advisor to Interim President, Dr. William H. Turner. Dr. Smith is greatly respected and highly revered for his musicianship, as well as for the professionalism and leadership abilities he has displayed during his tenure at Kentucky State University. He is esteemed for his masterful ability to blend voices into a unique choral sound, which has become the hallmark of his musicianship. During his long, illustrious tenure at Kentucky State University, his diverse repertoire has touched the lives of many.

Under Dr. Smith’s direction, the Concert Choir reached the pinnacle of its success when they were awarded first place winners two consecutive years at the Annual Historically Black Colleges and Universities Choral Festival, “Extravaganza in Black.” Additionally, several members of the Concert Choir were first place winners in individual competitions.

Dr. Smith earned the Bachelor of Music Education degree specializing in voice from Lincoln University in Missouri and the Master of Music degree in vocal performance from Tulsa University in Oklahoma. Further study was done at the University of Kentucky, Ohio State University, and the University of Louisville. He earned his Ph.D. degree specializing in Ethnomusicology at the University of Pittsburgh where he also taught Jazz History and directed the Pitt Glee Club.

Dr. Smith has served as the chairman of the Department of Music at Kentucky State University. He has also served as director of many choral ensembles including: The Frankfort Capital City Chorale, University of Pittsburgh Men’s Glee Club, The Kentucky Christian Women’s Workshop Choir, and the KSU Summer Boys’ Choir Workshop. He has served as adjudicator, clinician, and guest conductor on many occasions. He presently serves as director of the Chancel Choir of First Christian Church in Frankfort, Kentucky in addition to being Director of Choral Activities at Kentucky State University.

Many awards and accolades have been presented to Dr. Smith, amongst the list are Distinguished Professor of the Year from Kentucky State University; The Kentucky Choral Directors Association Robert Baar Choral Excellence Award, in addition to being featured in the article, “A Man and His Music” which appeared in Frankfort’s local newspaper The State Journal. He was also featured in the Lexington Herald Newspaper article, “KSU Is Set to Honor a Choral Icon” in celebration of fifty years of service. Most recently Smith received National recognition as Summit Chair for the First National Historically Black Colleges and Universities Conductor’s Summit held at the John F. Kennedy Center for the Performing Arts in Washington D.C. In preparation for the 2009 performance he has been selected as a National Conductor for the second annual event.
MARK TOLLEFSEN
411 Ewing Street • Frankfort, KY 40601
mark.tollefsen@kysu.edu • 314-540-4117
www.marktollefsen.com

ACADEMIC POSITIONS

Kentucky State University
Assistant Professor of Piano and Music Theory
Courses Taught: Fundamentals of Music, Music Theory IV, Piano Class I, Piano Class II,
Aural Skills II, Aural Skills IV, Minor Applied Piano, Major Applied Piano

Ohio Northern University
Visiting Lecturer in Music

EDUCATIONAL BACKGROUND

Doctor of Musical Arts (Piano Performance)
University of Cincinnati, College-Conservatory of Music 2009-present
Cognate Field: Music Theory

Master of Music (Piano Performance)
University of Cincinnati, College-Conservatory of Music 2009

Bachelor of Arts (Major in Music), cum laude
Washington University in St. Louis 2007

Major Teachers
Michael Chertock, Seth Carlin, Dr. Marie Garritson Jureit, Jane Allen, Laura Schindler

Masterclasses
Paul Berkowitz, Luis de Moura Castro, Alan Chow, Kirill Gerstein, Claude Frank,
Maria Stiepanovna Gambarian, Spencer Myer, Anton Nel, Christopher O’Riley,
Janine Reding, Leonard Richter, Emilio del Rosario, James Tocco, Andreas Weber,
Jack Winerock

Chamber Music Coaches
Christine Armistead, Randolph Bowman, eighth blackbird, Randy Gardner, Stephen Geber, Judith Glyde, Jonathan Gunn, Yehuda Hanani, Richard Hawley, Joela Jones,

Composers: Martin Bresnick, Michael Fiday, Sydney Hodkinson, Joel Hoffman, Douglas Knehans, Dana Wilson, Ricardo Zohn-Muldoon

Summer Programs

Kent/Blossom Music Festival – Kent, OH 2008
Opera Theater and Music Festival of Lucca – Lucca, Italy 2007
Ural Summer Music Academy – Novouralsk, Russia 2000
Amalfi Coast Music Festival – Vietri Sul Mare, Italy 2000
Prague International Piano Masterclasses – Prague, Czech Republic 2000
Juan Pedro Carrero International Piano Masterclasses – Igualada, Spain 2000

Scholarships

Graduate Assistantship (Instrumental Accompanying), University of Cincinnati 2011
Graduate Assistantship (Secondary Piano), University of Cincinnati 2010
Kent/Blossom Music Festival 2008
University Graduate Scholarship, University of Cincinnati 2007-2012
Department of Music Scholarship, Washington University in St. Louis 2003-2007

DISCOGRAPHY

Douglas Pew – Piano Works
Performances of Pew’s A la Orilla Azul del Silencio (On the Blue Shore of Silence) and Bagatelles for solo piano Summer 2013

Rick Sowash – Vistas (Label: Rick Sowash Publishing Co.)
Performance of Trio #4, "Images of Emily" for clarinet, violin, and piano November 2012

David Lipten – Best Served Cold (Label: Ablaze Records)
Performances of Best Served Cold, Ever Since, and Snap April 2012

Millennial Masters, Vol. 1 (Label: Ablaze Records)
Performances of David Lipten’s Best Served Cold, Ever Since, and Snap December 2010

PERFORMANCE ACTIVITIES

Professional Experience (performances in Cincinnati unless otherwise noted)

Cincinnati Symphony Orchestra, “Cincinnati Ballet’s The Nutcracker” December 2012
• Orchestral Celesta in Tchaikovsky’s The Nutcracker
Lexington Philharmonic, “Copland’s America” – Lexington, KY November 2012
  • Orchestral Piano in Copland’s The Tender Land: Suite

Whitney Young School Lecture Series – Frankfort, KY October 2012
  • Lecture, “Piano/Forte: Piano Music During Times of War and Peace”

Lexington Philharmonic, “Voices of America” – Lexington, KY October 2012
  • Orchestral Piano in Grofé’s Mississippi Suite and Ives’ Country Band March

Lexington Philharmonic, “Firebird and Fandangos” – Lexington, KY September 2012
  • Orchestral Piano in Stravinsky’s Firebird and Sierra’s Fandangos

  • Loeffler’s Deux Rhapsodies with members of Cincinnati Symphony Orchestra

  • Orchestral celesta in Holst’s The Planets

Collaboration with Cincinnati Ballet, “Kaplan New Works Series” September 2011
  • works by Dianne Dunkelman and Rick Sowash

Chamber Recital with Lexington Philharmonic musicians – Lexington, KY March 2011
  • Copland’s Appalachian Spring for 13 musicians

Lexington Philharmonic, “Kicked Back Classics” – Lexington, KY March 2011
  • Orchestral piano in Gershwin’s Rhapsody in Blue (jazz band version)

Chamber Music Cincinnati January 2010
  • Steve Reich’s Double Sextet performed with eighth blackbird

Josephine Baker Exhibit Fundraiser – St. Louis, MO September 2005

Concerto Appearances

CCM Brass Choir April 2012
  • Janáček, Capriccio for Piano and Chamber Ensemble

CCM Chamber Players, “A French Impression” November 2011
  • Francaix, Hommage a l’ami Papageno

CCM Wind Symphony, “Annual Concerto Concert” March 2010
  • Lendvay, Concertino for Piano, Winds, and Harp

CCM Chamber Players
  • “Mozart and Friends”
  • “Midwest Clinic, Here We Come!”
  • “Prism Surprise” at the 63rd Annual Midwest Clinic – Chicago, IL
  • Ries, Octet, Op. 128

Accent09 Festival, New Music Faculty Recital June 2009
  • Bresnick, Fantasia on a Theme by Willie Dixon (Midwest Premiere)

Back2Bach (cycle of Bach’s keyboard concerti) with Queen City Quartet June 2008
  • Bach, Concerto No. 7 in G Minor, BWV 1058
CCM Wind Symphony  
• Gershwin, *Rhapsody in Blue*  
February, March 2008

Washington University Chamber Orchestra – St. Louis, MO  
• Mozart, *Concerto in C Major, K. 415*  
January 2007

Washington University Symphony Orchestra – St. Louis, MO  
• Bloch, *Concerto Grosso No. 1*  
February 2006

Washington University Symphony Orchestra – St. Louis, MO  
• Liszt, *Concerto No. 1 in E-Flat Major*  
November 2004

Belleville Philharmonic Orchestra – Belleville, IL  
• Grieg, *Concerto in A Minor, Op. 16*  
April 1999

St. Louis Symphony Orchestra, Family Concert Series – St. Louis, MO  
• Mozart, *Variations on “Ah, Vous Dirai-Je Maman”*  
February 1999

**Major Solo Recitals**

DMA Solo Recital  
• works by Dallapiccola, Janáček, and Robert Schumann  
November 2011

Solo Recital, Steinway Hall – New York, NY  
• works by Dallapiccola, François Couperin, Ravel, and Robert Schumann  
October 2011

DMA Solo Recital  
• works by Douglas Pew and Beethoven  
April 2011

Solo Recital, Challenging Performances Concert Series  
• works by Douglas Pew, Chopin, and Beethoven  
February 2011

MM Solo Recital  
• works by J. S. Bach, Carter, and Schubert  
April 2008

BA Solo Recital, Washington University – St. Louis, MO  
• works by J. S. Bach, Beethoven, Brahms, and Prokofiev  
March 2007

*Solo Recital, “An Evening of French Piano Music” – St. Louis, MO*  
• works by Debussy, Fauré, and Poulenc  
January 2005

*Solo Recital, Principia College – Elsah, IL*  
• works by J. S. Bach, Beethoven, Chopin, and Ginastera  
October 2000

**Other Solo Performances**

Kentucky State University Composers Concert – Frankfort, KY  
• William White’s *Four Miles South of Nowhere*  
November 2012

Kentucky State University Performance Class – Frankfort, KY  
• William White’s *Four Miles South of Nowhere*  
November 2012

Forest Chapel United Methodist Church, “Lenten Interlude”  
• selections from Robert Schumann’s *Carnaval, Op. 9*  
March 2012
CCM Composition Department Recital, “A View from the Edge”  December 2011
  • American premiere of Mirae Hwang’s *New Poems for Solo Piano*

Classical Revolution: Cincinnati  July 2011
  • selections from Robert Schumann’s *Carnaval, Op. 9*

2nd Annual Bearcat Piano Festival, “20/21st Century Music Piano Recital”  April 2011
  • selections from Douglas Pew’s *Bagatelles* for solo piano

Student Exchange Piano Series, University of Michigan – Ann Arbor, MI  March 2011
  • Douglas Pew’s *Bagatelles* for solo piano

DMA Recital of Douglas Pew, composer  January 2011
  • Pew’s *Bagatelles* for solo piano

DMA Recital of Jerod Sommerfeldt, composer  January 2011
  • Sommerfeldt’s *The Seven Paths of Awakening* for piano and electronics

CCM Winds Concert, “Prism XIII: A Musical Salute to the Armed Forces”  February 2010
  • Joplin’s *The Nonpareil*

with Cincinnati Piano Armada, Cincinnati Symphony Club  December 2009
  • Beethoven’s *Sonata in B-flat Major, Op. 106*

Accent09 Festival, Young Composers Concert  June 2009
  • selections from Douglas Pew’s *Bagatelles* for solo piano

Sharp School of Music, Faculty Concert  May 2009
  • Ravel’s *Le Tombeau de Couperin*

with Cincinnati Piano Armada, Jane Allen Recital Hall – St. Louis, MO  March 2009
  • Schubert’s *Fantasie in C Major, D. 760, “Wanderer”*

with Cincinnati Piano Armada, Miami University – Oxford, OH  March 2009
  • Beethoven’s *Sonata in F Major, Op. 54*

Washington University in St. Louis – St. Louis, MO  April 2007
  Composers Concert, Department of Music
  • Kelly Cohn’s Three Pieces for Piano

Washington University in St. Louis – St. Louis, MO  February 2006
  Benefit Concert for the Division of Polish Studies
  • Chopin’s *Scherzo No. 4 in E Major, Op. 54*

Washington University in St. Louis – St. Louis, MO  October 2004
  “Celebration of the Anniversary Year of Dvořák and Ives”
  • Ives’ *Study No. 20*

Washington University in St. Louis– St. Louis, MO  2004-2006
  Student Recitals, Department of Music
Major Chamber Recitals

- **Duo Recital with Jae Won Kim, piano** (May 2011)
  - works by Debussy, Fauré, Ravel, Satie, and Bernstein

- **DMA Chamber Recital** (April 2010)
  - works by Michael Fiday and Messiaen

- **Chamber Recital, Accent10 Faculty New Music Recital** (June 2010)
  - works by Miguel Roig-Francoli, Douglas Knehans, and Ricardo Zohn-Muldoon

- **Linton Music Series’ Peanut Butter and Jam Sessions** (October 2009)
  - works by Haydn and Weber

- **MM Chamber Recital** (May 2009)
  - works by Mozart, Beethoven, Debussy, and Chick Corea

- **Linton Music Series’ Peanut Butter and Jam Sessions** (April-May 2009)
  - works by Brahms and Schumann

Other Collaborative Performances

- **Kentucky State University Christmas Concert – Frankfort, KY** (December 2012)
  - Selections from Tchaikovsky’s *Nutcracker Suite, Op. 71a* with Jae Won Kim, piano

- **Kentucky State University Composers Concert – Frankfort, KY** (November 2012)
  - William White’s *Charlotte’s Web* with Jae Won Kim, piano

- **2012 Conference of the CCM Music Theory and Musicology Society** (April 2012)
  - Carrie Magin’s *Be Still, Night* with Abigail Santos Villalobos (soprano)

- **CCM Composition Department Recital, “A View from the Edge”** (March 2012)
  - Carrie Magin’s *Be Still, Night* with Abigail Santos Villalobos (soprano)

- **Midwest Composers Symposium, Indiana University – Bloomington, IN** (November 2011)
  - Bryan Percoco’s *Demiurge* for amplified quartet and fixed format electronics

- **Classical Revolution: Cincinnati** (July 2011)
  - John Steinmetz’s *Sonata for Bassoon and Piano*

- **CCM Alumni Concert, “A New Beginning”** (June 2011)
  - World Premiere of Dana Wilson’s *Afterglow*

- **CCM Composition Department Recital, “A View from the Edge”** (March 2011)
  - Angelique Poteat’s *A Perspective*

- **The Living Music Series – Lexington, KY** (December 2010)
  - Jennifer Jolley’s *Flight 710 to Cabo San Lucas*

- **CCM Composition Department Recital, “A View from the Edge”** (December 2010)
  - works by Carrie Magin and Jennifer Jolley
Midwest Composers Symposium, University of Cincinnati  
• works by David McDonnell and Hojin Lee  
October 2010

Accent09 Festival, Young Composers Concert  
• works by Hojin Lee and Kevin Brown  
June 2009

Kent/Blossom Music Festival, Chamber Players Recitals– Kent, OH  
• works by Mozart, Fauré, Franck, Messiaen, and Thuille  
July-August 2008

CCM Opera and Chamber Music Festival of Lucca – Lucca, Italy  
• works by Brahms, Schubert, Saint-Saëns, Doppler, and Mozart  
June-July 2007

Washington University in St. Louis – St. Louis, MO  
Composers Concert, Department of Music  
• Kelly Cohn’s Les Trois Lois de la Robotique for soprano and piano  
April 2007

Washington University Dance Department, Dancescapes – St. Louis, MO  
• Mahler’s Kindertotenlieder with Nathan Ruggles, baritone  
December 2004

Student Recitals with CCM Musicians/Composers

with Hanna Jin, violin  
with Sara Jin, violin  
with Jeong Min Kim, violin  
with Jeremey Castañeda, saxophone  
with Lauren Heller, conductor  
with Erin Tavalero, clarinet  
with Julian Jenkins, clarinet  
for David McDonnell, composer  
with Hanbyul Park, flute  
with Andrew Williams, double bass  
with Elizabeth Lu, flute  
with Travis Rollins, viola  
with Dustin Keith, guitar  
with Lindsay Leach, flute  
with Café Momus Ensemble  
with James Pytko, clarinet  
for Jennifer Jolley, composer  
with T.J. Allen, clarinet  
for Dylan Sheridan, composer  
for Carrie Magin, composer  
with Blake Richardson, conductor  
with Jared Chase, conductor – Ft. Thomas, KY  
with Aaron Jester, percussion  
for Nebojsa Macura, composer  
with Nicholas Naegele, violin  
with Christopher Reid, bassoon  
with Ryan Prijic, violin  
2010

2009

2008
with Jeffrey Carwile, clarinet
with Kendra Hawley, oboe
with Kendra Hawley, oboe, and Scott Warburton, horn 2007

**Student Recitals with Washington University Students – St. Louis, MO**

with Caroline Miller, soprano 2007
with Adam Cromer, tenor 2006

**Performances with CCM Chamber Players**

“North American Originals” May 2012
  • works by Revueltas and Higdon

Chamber Players April 2012
  • Jolivét’s *Deuxième Concerto pour Trompette*

Chamber Players February 2012
  • Bernhard Krol’s *Capriccio da camera*

“CCM Composers Concert” January 2012
  • works by Ji Young Kim, Charles Peck, Steven M. Weimer, and Ellen Ruth Harrison

“A French Impression” November 2011
  • works by Poulenc and Debussy/Casanelles

Chamber Players October 2011
  • works by Joplin, Weill, Milhaud, Martinu, and Stravinsky

Chamber Players May 2011
  • Joseph Schwantner’s *Music of Amber*

“CCM Composers Meet the CCM Chamber Players, Opus VII” April 2011
  • works by Sarah Hutchings, Ben Wallace, and Jennifer Jolley

Chamber Players November 2010
  • American premiere of Rolf Rudin’s *Wolkenstein-Lieder, Op. 57*

Chamber Players October 2010
  • works by Martinu and Dana Wilson

Chamber Players May 2010
  • Matthew Tommasini’s *Torn Canvases*

“CCM Composers Meet the CCM Chamber Players, Opus VI” April 2010
  • works by Christopher Stark and Angelique Poteat (World Premiere)

Chamber Players February 2010
  • works Ellen Taaffe Zwilich and Paul Bowles

”Prism XIII: A Musical Salute to the Armed Forces” February 2010
  • Ives’ *Overture and March “1776”*
“Prism Surprise: CCM Chamber Players” December 2009
at 63rd Annual Midwest Clinic – Chicago, IL
• works by Stravinsky, George Hamilton Green, and Steve Reich

“Midwest Clinic, Here We Come!” November 2009
• works by Stravinsky, George Hamilton Green, and Steve Reich

“Happy 10th Birthday” October 2009
• works by Milhaud and Stravinsky

Friends of CCM Performance October 2009
• Shafer Mahoney’s Peggy’s Music Box/Dance Machine

14th International WASBE Conference, hosted by CCM July 2009
• Martinu’s La Revue de Cuisine

“WASBE Preview Concert” May 2009
• Martinu’s La Revue de Cuisine

“Viva la Harp” April 2009
• works by Hahn, Sydney Hodkinson, and Villa-Lobos

“Great Transcriptions” February 2009
• works by Debussy/Sachs and Rimsky-Korsakov/Blackwood

“CCM Composers Meet the CCM Chamber Players, Opus VI” November 2008
• works by Wonhee Shin, Ellen Ruth Harrison, Hee Young Yang, and Joel Hoffman

“TGIF or The Election Blues” October 2008
• works by Shafer Mahoney, Matthew Tommasini, Dana Wilson, Kubik, and Tower

Orchestral and Choral Piano Appearances

CCM Philharmonia, “Coming to America-American Voices XIII” April 2011
Café Momus New Music Ensemble May 2011
Classical Café at Rohs St. Café January 2011
• Mahler/Schoenberg’s Lieder eines fahrenden Gesellen

CCM Philharmonia, 38th International Viola Congress Gala Concert June 2010
CCM Concert Orchestra, “Balanchine and Beyond” May 2010
Cincinnati Youth Wind Ensemble March 2010
CCM Concert Orchestra January 2010
CCM Wind Symphony, “Old Favorites - Opus 13” October 2009
Kent/Blossom Chamber Orchestra – Kent, OH August 2008
• Performance broadcast live on WCLV-FM 104.9

Opera Theater and Music Festival of Lucca Orchestra – Lucca, Italy June-July 2007
St. Louis Philharmonic Orchestra – St. Louis, MO 2004-2007
Washington University Symphony Orchestra – St. Louis, MO 2004-2007
Washington University Concert Choir – Memphis, TN January 2006
COMPETITIONS

Barlow Endowment for Music Composition, Commission 2011
Winner, CCM Concerto Competition 2010
Winner, CCM Concerto Competition 2008
Alternate Winner, MTNA Missouri Yamaha High School Competition 2000
Honorable Mention, MTNA Midwest Region Yamaha High School Competition 1999
Winner, MTNA Missouri Yamaha High School Competition 1999
Winner, Belleville Philharmonic Orchestra Concerto Competition 1999
Winner, St. Louis Symphony Orchestra Concerto Competition 1998

RELATED EMPLOYMENT

Teaching Experience

Private Teacher 2011-present
University of Cincinnati Graduate Assistant (Secondary Piano) September 2010-2011
Private and group lessons for music and non-music majors, freshman through graduate
and elementary through honors levels
University of Cincinnati, Piano Department 2009-2012
Frequent substitute for Michael Chertock’s undergraduate piano literature course
Kent State University Piano Institute, Teaching Assistant July 2009, July 2010
Sharp School of Music, Private and Group Piano Teacher August 2008-2009

Liturgical Music Experience

Western Hills Brethren in Christ Church, Pianist September 2009-2011

Collaborative Experience

Freelance Accompanist 2006-present
Peraza Music Workshop, Accompanist 2011
13 performances at a variety of venues in and around Cincinnati
Washington University Law Revue – St. Louis, MO April 2006
Arranger and accompanist for performance
Washington University Professor Jolly Stewart, Voice lesson accompanist 2007
Washington University Diction Class, Accompanist 2006-2007
MUSIC-RELATED ACTIVITIES

CCM Early Music Lab, Vocal Class  March 2009-2010
Washington University Concert Choir  2006-2007

REFERENCES

Michael Chertock
Assistant Professor of Piano, Chair in Piano
University of Cincinnati, College-Conservatory of Music
Michael.Chertock@uc.edu • 513-556-9531

Sandra Rivers
Professor of Collaborative Piano
University of Cincinnati, College Conservatory of Music
Sandra.Rivers@uc.edu • 513-556-9552

Dr. Miguel Roig-Francoli, PhD
Professor of Music Theory and Composition
University of Cincinnati, College Conservatory of Music
Miguel.Roig-Francoli@uc.edu • 513-556-1821

Dr. Steven Cahn, PhD
Associate Professor of Music Theory
University of Cincinnati, College-Conservatory of Music
Steven.Cahn@uc.edu • 513-556-7820

Rodney Winther
Retired Professor of Music, Director of Wind Studies
University of Cincinnati, College-Conservatory of Music
Rodney.Winther@uc.edu

Seth Carlin
Professor of Piano and Fortepiano
Washington University in St. Louis
sacarlin@artsci.wustl.edu • 314-935-7404

Dr. Jerry Wong, DMA
Associate Professor of Piano
Kent State University, Hugh A. Glauser School of Music
jwong1@kent.edu • 330-672-2172
APPENDIX-C: AREA OF MUSIC FACULTY
PROFESSIONAL DEVELOPMENT–ANNUAL CONFERENCE ACTIVITIES
AND ACHIEVEMENTS
AREA OF MUSIC FACULTY | PROFESSIONAL DEVELOPMENT & ANNUAL CONFERENCE ACTIVITIES
--- | ---
Mr. Kalomo Bailey | • Kentucky Music Educators Association (KMEA)
| • Midwest International Band and Orchestra Clinic
| • College Band Directors National Association (CBDNA)
Dr. Louis G. Bourgois III | • Kentucky Music Educators Association (KMEA)
Dr. Barbara Buck | • Kentucky Music Educators Association (KMEA)
| • National Association of Schools of Music (NASM)
| • National Association of Teachers of Singing (NATS)
Mr. Hunt Butler | • Kentucky Music Educators Association (KMEA)
| • International Association of Jazz Educators (IAJE)
| • Jazz Educators Network (JEN)
Mr. Vincent Davis | • Kentucky Music Educators Association (KMEA)
| • National Association of Teachers of Singing (NATS)
Mr. Robert Griffin | • Kentucky Music Educators Association (KMEA)
| • International Association of Jazz Educators (IAJE)
| • Percussive Arts Society (PAS)
| • Jazz Educators Network (JEN)
Dr. Barry Johnson | • Kentucky Music Educators Association (KMEA)
Dr. Leon Richard | • Kentucky Music Educators Association (KMEA)
| • International Trumpet Guild (ITG)
Dr. Carl Smith | • Kentucky Music Educators Association (KMEA)
| • American Choral Directors Association (ACDA)
Mr. Mark Tollefson | • Kentucky Music Educators Association (KMEA)
| • Music Teachers National Association (MTNA)

AREA OF MUSIC FACULTY | 2011-2012 ACADEMIC YEAR ACCOMPLISHMENTS
--- | ---
Mr. Kalomo Bailey | • KSU Marching Band awarded Premiere Group of the Southern Intercollegiate Athletic Conference ($5,000 prize) in Inaugural Circle City Classic Battle of the Bands (Indianapolis, Fall 2012).
| • Choreographed and taught HBCU marching style to students in the Louisville All-Star High School Marching Band.
| • Negotiated two major corporate sponsorships for KSU Bands, 2012–2017—Avedis Zildjian Cymbal Company equipment ($20,000) and Vic Firth Company (percussion instruments).
| • Developed NCATE-compliant rubrics for music education majors’ required music courses in Spring 2012.
| • Co-authored the Music Education Program Review for the School of Education, Spring 2012 (NCATE accreditation).
Dr. Louis G. Bourgois III | • Authored NASM-compliant, revised curricula for the B.M. and B.A.Mus. degrees to reduce total required credit hours to 120.
| • Developed LiveText assessment materials for MUE 203-01 Technology in the Music Education Classroom, Spring 2012.
| • Co-authored with Dr. Barry Johnson MUI Music Industry elective course revisions, new special topics courses, and a senior project course in music production.
| • Soloist/arranger for the 2012–2013 Lexington Brass Band concerts; performed with the DiMartino/Osland Jazz Orchestra, Kentucky Jazz Repertory Orchestra, and Lexington Philharmonic Orchestra.
| • Designed SmartMusic™ intelligent practice room environments for implementation in Fall 2013 semester.
| **Dr. Barbara Buck** | • Elected National Association of Schools of Music (NASM) Region 8 Commission Chairperson, November 2011.  
• Authored proposal for $30,000 Title III funding to support the Winter/Spring Concert and Master Class Series.  
• Co-authored the Music Education Program Review for the School of Education, Spring 2012 (NCATE accreditation). |
|---------------------|-------------------------------------------------------------------------------------------------------|
• Performed in the Broadway touring production of *Shrek: The Musical* presented at the Kentucky Center for the Arts, June 2011.  
• Featured soloist with the Jamey Aebersold Quartet, in concert, Charlestown, IN, April 2012.  
• Featured solo performances with the Don Krekel Orchestra, Louisville, in concert.  
• Faculty Jazz Recital performance, KSU, November 2011. |
| **Mr. Vincent Davis** | • New faculty appointment (Fall 2012), no record |
| **Mr. Robert Griffin** | • Percussionist on *Young Artists for Young Audiences* performance with Alfreda Burke, soprano, and Rodrick Dixon, tenor, in concert at KSU, March 28, 2012.  
• Faculty Jazz Recital performance, KSU, November 2011.  
• Director, Franklin County High School Percussion Ensemble Concert, May 2011, and KMEA District Solo and Ensemble Festival performance, received Distinguished rating, February 2012. |
| **Dr. Barry Johnson** | • Designed new ProTools™ studio for the Music Industry elective studies in music production.  
• Authored proposal for $10,000 Title III funding for ProTools music production studio scheduled to open Spring 2013.  
• Co-authored with Dr. Louis Bourgois MUI Music Industry elective course revisions, new special topics courses, and senior project course in music production.  
| **Dr. Leon Richard** | • Performances with the Lexington Philharmonic Orchestra and Memphis Symphony Orchestra. |
| **Dr. Carl Smith** | • Directed KSU Concert Choir and Show Choir performances on campus, and in the local and regional area. |
| **Mr. Mark Tollefson** | • New faculty appointment (Fall 2012), no record |
APPENDIX-D: AREAS OF MUSIC AND SPEECH/THEATER/COMMUNICATION
PERFORMING ARTS FACILITY PROPOSAL
SUMMARY PROPOSAL
FOR NEW PERFORMING ARTS BUILDING

Notes: Some facilities will be shared with the Area of Speech/Theater/Communication, e.g. performance areas, design studio/technical classroom, etc.

MUSIC AREA FACILITIES

<table>
<thead>
<tr>
<th>Instructional Areas</th>
<th>Square Footage</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Instrumental rehearsal room (i.e., band room) w/16 ft. high ceiling (60'x100')</td>
<td>6,000</td>
</tr>
<tr>
<td>• Instrumental chamber ensemble rehearsal room w/16 ft. high ceiling (30'x30')</td>
<td>900</td>
</tr>
<tr>
<td>• Percussion ensemble rehearsal room w/16 ft. high ceiling (50'x50')</td>
<td>2,500</td>
</tr>
<tr>
<td>• Choral rehearsal room (i.e., choir room) w/16 ft. high ceiling (50'x50')</td>
<td>2,500</td>
</tr>
<tr>
<td>• Vocal chamber ensemble rehearsal room w/10 ft. high ceilings (30'x30' each)</td>
<td>900</td>
</tr>
<tr>
<td>• Opera/musical theater rehearsal room (stage width) w/16 ft. high ceiling (30'x100')</td>
<td>3,000</td>
</tr>
<tr>
<td>• 16 - Teaching studios/offices w/upright pianos (10'x15' each)</td>
<td>2,400</td>
</tr>
<tr>
<td>• 2 - Piano teaching studios w/2 concert grand pianos each (20'x20' each)</td>
<td>800</td>
</tr>
<tr>
<td>• 1 - Percussion teaching studio (30'x30')</td>
<td>900</td>
</tr>
<tr>
<td>• 30 - Individual practice rooms w/upright pianos (8'x8' each)</td>
<td>1,920</td>
</tr>
<tr>
<td>• 4 - Percussion practice rooms (15'x15' each)</td>
<td>900</td>
</tr>
<tr>
<td>• Organ practice room (to accommodate the auditorium pipe organ with a renovated case) (30'x30')</td>
<td>900</td>
</tr>
<tr>
<td>• Electronic piano classroom w/10 student e-pianos, 1 instructor e-piano (30'x30')</td>
<td>900</td>
</tr>
<tr>
<td>• Electronic music studio (20'x20')</td>
<td>400</td>
</tr>
<tr>
<td>• 2 - Music seminar classrooms (20'x30' each)</td>
<td>1,200</td>
</tr>
<tr>
<td>• 4 - Small music lecture classrooms (30'x40' each)</td>
<td>4,800</td>
</tr>
<tr>
<td>• 2 - Large lecture halls (e.g., MUS 130; 30'x60'each)</td>
<td>3,600</td>
</tr>
<tr>
<td>• Design studio/technical classroom (20'x30')</td>
<td>600</td>
</tr>
<tr>
<td>• Pre-school music instructional classroom w/storage, i.e., Operation Half-Note (30'x40')</td>
<td>1,200</td>
</tr>
<tr>
<td><strong>Total Instructional Areas Square Footage</strong></td>
<td><strong>36,320 sq. ft.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance Areas</th>
<th>Square Footage</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Recital hall (500 seat capacity; designed for small instrumental/vocal performances)</td>
<td>Sq. ft. N/A</td>
</tr>
<tr>
<td>• Auditorium (1,500 lower-level; add balcony for 500; i.e., 2,000 total)</td>
<td>Sq. ft. N/A</td>
</tr>
<tr>
<td>• Theater (500 seat capacity)</td>
<td>Sq. ft. N/A</td>
</tr>
<tr>
<td>• Stage manager office expanded w/storage &amp; small mechanical shop (12'x24')</td>
<td>Sq. ft. N/A</td>
</tr>
<tr>
<td><strong>Total Performance Areas Square Footage</strong></td>
<td><strong>N/A</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academic Support Areas</th>
<th>Square Footage</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Music listening laboratory w/lab supervisor office and 24 listening stations; CD and equipment storage (30'x60')</td>
<td>1,800</td>
</tr>
<tr>
<td>• Music technology laboratory w/lab supervisor office and 16 student/1 instructor PC/synthesis workstations (60'x60')</td>
<td>3,600</td>
</tr>
<tr>
<td>• General music education laboratory (30'x30')</td>
<td>900</td>
</tr>
<tr>
<td>• Jazz improvisation laboratory (20'x20')</td>
<td>400</td>
</tr>
<tr>
<td>• Recording studio (10'x30')</td>
<td>300</td>
</tr>
<tr>
<td>• Dance studio w/hardwood floor, mirrored walls, &amp; hand bars (50'x50')</td>
<td>2,500</td>
</tr>
<tr>
<td>• Scene shop w/storage (50'x100')</td>
<td>5,000</td>
</tr>
<tr>
<td>• Costume shop w/storage (30'x30')</td>
<td>900</td>
</tr>
<tr>
<td>• Expanded men’s/women’s dressing rooms w/restrooms, showers, &amp; storage (50'x100')</td>
<td>5,000</td>
</tr>
<tr>
<td>• Student lockers w/large instrument capability, e.g. tubas, string basses, etc. (20'x50')</td>
<td>1,000</td>
</tr>
<tr>
<td><strong>Total Academic Support Areas Square Footage</strong></td>
<td><strong>21,400 sq. ft.</strong></td>
</tr>
</tbody>
</table>
**Auxiliary Space**

- Instrumental storage area (proximity to, but separate from band room) (50'x30') 1,500
- Instrumental music library room (15'x30') 450
- Choral equipment storage area (proximity to, but separate from choir room) (15'x30') 450
- Choral music library room (15'x30') 450
- Gospel Ensemble equipment storage area (proximity to, but separate from choir room) (15'x30') 450
- Service elevator, (12'x12' minimum) centrally-located w/door width/capacity for 9-ft. concert grand piano 144
- Piano/Instrumental service shop, proximity to service elevator, auditorium, and large rehearsal rooms (30'x30') 900
- Concert grand piano storage for 2 9-ft. concert grand pianos (50'x30') in auditorium 1500
- Concert grand piano storage for 1 9-ft. concert grand piano (10'x15') in recital hall 150

**Total Auxiliary Space Square Footage** 5,994 sq. ft

**TOTAL MUSIC AREA FACILITIES SQUARE FOOTAGE** 64,002 SQ. FT.

*Note: Square footage for auditorium, theater, and recital hall not available*

**Technical Considerations**

- Acoustical treatments in large rehearsal rooms (choir room, band room)
- Adequate lighting all areas
- No carpet in large or small rehearsal rooms, or classrooms; tile only
- Soundproofing in all teaching studios, rehearsal rooms, and practice rooms
- Ethernet and wireless networking capability, all areas
- Audio-visual playback systems for each classroom, laboratory, rehearsal room, auditorium, theater, and recital hall
- Central, wireless sound system for auditorium, separate from public address system

*Note: These technical considerations are not all-inclusive and are only a few of the many that must be considered in the planning process.*

**SPEECH/THEATER/COMMUNICATION AREA FACILITIES**

**Instructional Areas**

- 3 small lecture classrooms (20' x 30') 900

**Performance Area**

- Black box theatre w/125 flexible seating capacity (50' x 50') 2,500

**Academic Support Areas/Offices**

- Newsroom for student publications (30' x 60') 1,800
- Learning Lab w/audiovisual resources (30’x30’) 900
- 5 – Faculty offices (10’x15’) 750

*Note: Scene shop, costume shop, and storage would be shared with the Music Area (see above).*
APPENDIX-E: AREA OF MUSIC SIX-YEAR STRATEGIC PLAN
(2013 – 2019)
Goal 1: Prepare and graduate music majors for careers and graduate school

- Offer revised curricula with maximum required 120 semester credit hours for the professional baccalaureate degree, Bachelor of Music with specializations in Music Performance and Music Education, and the liberal arts degree in music, Bachelor of Arts in Music (begin Fall 2013);
- Expand course offerings in Music Industry Elective Track (MUI 298, 398, 498 Special Topics in Music Production; MUI 499 Senior Project in Music Production) in the Bachelor of Arts in Music degree (begin Fall 2013);
- Develop courses in Popular Music that will lead to a certification program (begin Fall 2014).

Goal 2: Increase graduation and retention rates of music majors 10–15% over a period of six years

- Implement music degree programs at 120 credit hours (begin Fall 2013);
- Recruit academically and musically talented students on a continuing basis through auditions, music theory and piano placement tests who show promise of program completion;
- Encourage former Music majors who are degree non-completers to re-enroll at KSU in the revised curricula to complete a degree;
- Continue to provide major advising through the Area of Music Advisement Committee;
- Implement the Area of Music Retention Task Force to provide early intervention for academically at-risk students (begin Spring 2013);
- Increase the number of prospective Music majors each year by focusing aggressive recruitment activities in the Fall semesters—i.e. a comprehensive recruitment plan to be submitted to the Vice President for Student Success and Enrollment Management at the beginning of each Fall semester.

Goal 3: Broaden the presence of music faculty and students on campus and in Frankfort and the surrounding communities by increasing the level of extracurricular instructional and performance activities

- Offer voice and instrumental lessons and clinics to help high school students prepare for solo/ensemble festival performances (begin Spring 2013);
- Foster relationships with area churches;
- Present student performances in schools, e.g. Opera on Wheels performances by Opera/Musical Theatre Workshop students (begin Spring 2013);
- Improve the visibility of small instrumental ensembles by seeking new performance venues off-campus and aggressively promoting on-campus performances.
Goal 4: Increase opportunities for students to experience culturally and stylistically diverse live performances

- Present a minimum of two guest artist performances per academic year (with master classes) in all genres (begin Spring 2013)
- Expose and introduce music majors to diverse music styles of different cultures.
- Expose and introduce music majors to performers from different cultures and ethnic origins.
- Provide performances by young artists to inspire our music majors to pursue careers as performing artists.
- Partner with the Frankfort Arts Foundation to continue to book and present relevant concert performances and master classes for KSU students, the Frankfort community, and area schools;
- Seek new funding sources (begin Spring 2013)

Goal 5 Increase online course offerings (begin Fall 2014)

- Determine which courses in the B.A.Mus. and B.M. curricula can translate effectively into an online format.
- Develop online course components for re-enrolling Music degree non-completers.
- Structure courses for online delivery with the assistance of the Office of Continuing Education and Distance Learning.

Goal 6 Increase the acquisition and use of technology resources

- Upgrade the technology resources of the Music Technology Laboratory annually by seeking and acquiring additional operating funds (begin Spring 2013);
- Seek and acquire operating funds to implement a key-card accessible computer-assisted tutorial laboratory for Music majors (begin Fall 2013);
- Implement a ProTools™ digital recording/editing studio to support the B.A.Mus. elective track in music production and upgrade annually;
- Implement SmartMusic™ intelligent practice environment subscriptions in the BH-G10 area practice rooms and resubscribe/upgrade annually (begin Spring 2013).

Goal 7 Prepare for National Association of Schools of Music (NASM) Accreditation April 2016 On-site Visit (begin Fall 2014)

- Identify two music faculty to attend the NASM Annual Meeting workshops on specific procedures for NASM evaluation (November 2014);
- Develop NASM Self-Study document for presentation and consideration by the NASM Commission on Accreditation (begin Spring 2015).
VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN MUSIC

A. Titles.
The titles Bachelor of Arts in Music and Bachelor of Science in Music are used to designate the study of music in a liberal arts framework.

B. Purposes

1. Liberal arts degree programs with a major in music are normally offered within one of the following general contexts:
   a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Music study is also general; there is little or no specialization. Degree titles: Bachelor of Arts in Music, Bachelor of Science in Music.
   b. The degree focus is breadth of general studies combined with studies in musicianship and an area of emphasis in music such as performance, theory, music history and literature, music industry, and so forth. Degree titles: Bachelor of Arts in Music, Bachelor of Science in Music (institutional catalogs and other materials note the area of emphasis).

2. Liberal arts degree titles, Bachelor of Arts in Music or Bachelor of Science in Music, may be used for professional degree content. Typical examples are:
   a. Degrees offered by institutions chartered to offer the Bachelor of Arts or Bachelor of Science that prepare students for state licensure or certification as specialist music teachers. These programs are reviewed using the standards in Sections VIII. and IX.L.; the standards in Section VII. are not applicable. Although these degrees may reflect strong liberal arts objectives, they lead to a professional result. Degree titles: Bachelor of Arts in Music Education, Bachelor of Science in Music Education.
   b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science intended to be consistent with the purposes and specialization-focused curricula of professional degrees. These programs are reviewed using the standards in Sections VIII. and IX. according to the area of specialization. The standards in Section VII. are not applicable. Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as outlined in Section IX.

C. Curricular Structure

1. Standard. Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in music.

2. Guidelines
   a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies and general electives comprise 55-70% of the total program; musicianship, 20-25%; performance and music electives, 10-20%. Studies in musicianship, performance, and music electives normally total between 30% and 45% of the total curriculum.
b. When undergraduate liberal arts programs in music include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NASM standards and with philosophies and policies that define the liberal arts degree in the institution.

D. Essential Content and Competencies

1. General Education

a. Competencies
Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

(1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

(2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

(3) An ability to address culture and history from a variety of perspectives.

(4) Understanding of, and experience in thinking about, moral and ethical problems.

(5) The ability to respect, understand, and evaluate work in a variety of disciplines.

(6) The capacity to explain and defend views effectively and rationally.

(7) Understanding of and experience in one or more art forms other than music.

b. Operational Guidelines. These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

2. Musicianship

a. Competencies
Students holding undergraduate liberal arts degrees must have:

(1) The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.

(2) An understanding of and the ability to read and realize musical notation.

(3) An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

(4) An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.

(5) The ability to develop and defend musical judgments.

b. Operational Guidelines. There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through making, listening to, and studying music.
3. Performance and Music Electives

a. Competencies

Students holding undergraduate liberal arts degrees must develop:

(1) Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.

(2) Understanding of procedures for realizing a variety of musical styles.

(3) Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual’s needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

b. Operational Guidelines

(1) Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies.

(2) Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

(3) Normally, opportunities are provided for advanced undergraduate study in various music specializations consistent with the liberal arts character of the degree.

4. Levels

a. The institution shall make clear the levels of competency necessary to graduate for areas stipulated in Section VII.D.2. and 3.

b. The levels specified must be consistent with expectations for an undergraduate liberal arts major in music.

VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC AND ALL UNDERGRADUATE DEGREES LEADING TO TEACHER CERTIFICATION

A. Principles and Policies

1. Title. The term Bachelor of Music is the most usual designation for the professional undergraduate degree in music. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Music degree (see Section VII.B.2.).

2. Purpose. Students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life.
3. Competency Acquisition

a. Students gain competency in areas of study, specializations, or emphases. See Section IX. for descriptions of typical program offerings.

b. Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in Section VIII.B. that constitutes a basic foundation for work and continuing growth as a music professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.

c. Students are also expected to develop knowledge and skills obtained through studies associated with subjects and issues beyond music as described in Section VIII.A.6.

4. Levels

a. The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills in Section VIII.B., as well as for specific specializations in Section IX.

b. The levels specified must be consistent with professional entry expectations.

5. Means

a. Institutions are responsible for providing sufficient lessons, classes, ensembles, requirements and opportunities to experience repertory, and other such experiences to develop the common body of knowledge and skills listed below and to ensure that students meet graduation requirements associated with their specializations. Studies in the area of specialization must continue throughout the published normal period of the degree program. All programs must meet the operational curricular standards that are applicable to all programs of their type.

b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

6. General Studies

a. Competencies

Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in music are expected to have:

(1) The ability to think, speak, and write clearly and effectively.

(2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

(3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

(4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

b. Operational Guidelines

(1) Some music courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some music history, music literature, or ethnomusicology courses, or courses in acoustics or aesthetics, may meet this criterion.

(2) Many areas of inquiry from general education are directly supportive of various specializations in music. Language study is essential to the student majoring in voice performance or music history, computer science may be important to the music major concentrating in music theory or composition, biology and human physiology have direct application for the student in music therapy, courses in anthropology may complement work in ethnomusicology, and various types of historical studies apply directly to such music specializations as music history or sacred music.

7. Electives. Ideally, elective areas of study in undergraduate professional programs comprise 10-15% of the total curriculum; however, as indicated in Section III.C.2., such decisions are the prerogative of the institution.

B. Common Body of Knowledge and Skills

1. Performance. Students must acquire:

   a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.

   b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.

   c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.

   d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.

   e. Keyboard competency.

   f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.

2. Musicianship Skills and Analysis. Students must acquire:

   a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

c. The ability to place music in historical, cultural, and stylistic contexts.

3. **Composition/Improvisation.** Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

4. **History and Repertory.** Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see Section III.I.).

5. **Synthesis.** While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.

C. **Results.** Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.

2. Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

D. **Recommendations.** Students engaged in professional undergraduate degrees in music should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.

2. Acquire the skills necessary to assist in the development and advancement of their careers.

3. Develop teaching skills, particularly as related to their major area of study.

4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.

5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
6. Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.

7. Explore multidisciplinary issues that include music.

8. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).

IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC

A. Bachelor of Music in Performance

1. Curricular Structure

a. All Programs

(1) **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in performance as indicated below and in Section VIII.

(2) **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals, should comprise 25-35% of the total program; supportive courses in music, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Section III.C. regarding forms of instruction, requirements, and electives.

b. **Pedagogy, Accompanying, Collaborative Keyboard.** Although coursework in pedagogy and collaborative functions such as accompanying and chamber music is common in the degree Bachelor of Music in Performance, some institutions delay until the graduate level the offering of degree programs in these specialties. The Bachelor of Music in Accompanying, Pedagogy or Collaborative Keyboard is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, including performance studies in the primary instrument. Normally, these occupy at least 25% of the curriculum. Standards for the Bachelor of Music in Pedagogy are found in Section IX.G. Bachelor of Music programs in performance with less coursework in pedagogy than required in Section IX.G., or with less than 25% coursework in the accompanying or collaborative keyboard major, but more than a small number of survey courses in these fields, may designate pedagogy, accompanying, or collaborative keyboard as an area of emphasis.

c. **Early Music.** All performance degrees include attention to styles and performance practices. Some programs emphasize certain genres or historical periods. Use of the titles Bachelor of Music in Early Music, Bachelor of Music in Historical Performance, or the equivalent is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, adequate library and instrument resources, and solo and ensemble performance experiences in the field of specialization. Normally, specialized courses provide at least 25% of the curriculum. Programs with less than 25% coursework in the area of historically informed performance, but more than a small number of survey courses in these fields, may designate Early Music, Historical Performance, or the equivalent as an area of emphasis.
d. Related Programs

(1) Musical Theatre. Standards for such programs are found in Section IX.H.

(2) Voice with Pre-Professional Studies in Opera. Standards for such programs are found in Appendix I.B.

(3) Pre-Professional Studies in Conducting. Standards for such programs are found in Appendix I.C.

2. Specific Guidelines for General Studies. Historical and analytical studies in the arts and studies in foreign languages are recommended for all performers.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

a. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy. For majors in Early Music, Historical Performance, or the equivalent, the ability to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major is essential.

b. For performance majors in voice, the study and use of foreign languages and diction are essential.

c. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

L. Baccalaureate Degree in Music Education. Some of the titles for degree programs designed for teacher education in music include Bachelor of Music Education, Bachelor of Music in Music Education, Bachelor of Science in Music Education, and Bachelor of Arts in Music Education.

1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music education as indicated below and in Section VIII.

b. Guidelines

(1) Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music, including basic musicianship and performance normally comprise at least 50% of the total program; general studies, 30-35%; and professional education, 15-20%.

(2) Music education methods courses, such as elementary and secondary methods and supplementary instruments, which are primarily music in content, may be counted under the music component.
(3) Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc.

(4) Although student teachers must be supervised by qualified music personnel from the institution and coordinating schools, student teaching is counted as professional education.

2. Program Content. In addition to the common core of musicianship and general studies, the musician electing a career in school-based teaching must develop competencies in professional education and in specific areas of musicianship. Professional education components should be dealt with in a practical context, relating the learning of educational principles to the student’s day-by-day work in music. Students must be provided opportunities for various types of observation and teaching. Within the curricular guidelines above, attention should be given to breadth in general studies, attitudes relating to human, personal considerations, and social, economic, and cultural components that give individual communities their identity.

3. Desirable Attributes, Essential Competencies, and Professional Procedures

a. Desirable Attributes

The prospective music teacher should have:

(1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

(2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

(3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

(4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

(5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

(6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

(7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. The profession of school music teacher now encompasses a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods. Each institution makes choices about what, among many possibilities, it will offer prospective specialist music teachers. Institutions may offer a comprehensive curriculum involving two or more specializations and/or focus on one or more particular specializations. The following standards provide a framework for developing and evaluating a wide variety of teacher preparation program goals and achievements. Items b.(1), (2), (3), and (4) apply to all programs that prepare prospective music
teachers. Items c.(1), (2), (3), (4), and (5) apply to specializations singly or in combination as determined by the focus and content of specific program offerings determined by each institution.

In addition to those basic competencies outlined in Sections IV. and VIII., the following apply to the preparation of music teachers:

(1) **Conducting and Musical Leadership.** The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

(2) **Arranging.** The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

(3) **Functional Performance.** In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student’s teaching specialization are also essential.

(4) **Analysis/History/Literature.** The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

c. **Specialization Competencies.** Institutions and other educational authorities make decisions about the extent to which music teachers will be prepared in one or more specializations. The following competencies apply singly or in combination consistent with the specialization objectives of each teacher preparation program in music.

(1) **General Music.** Listed below are essential competencies and experiences for the general music teaching specialization:

   (a) Musicianship, vocal, and pedagogical skills sufficient to teach general music.

   (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.

   (c) The ability to lead performance-based instruction.

   (d) Laboratory and field experiences in teaching general music.

(2) **Vocal/Choral Music.** Listed below are essential competencies and experiences for the vocal/choral teaching specialization:

   (a) Vocal and pedagogical skill sufficient to teach effective use of the voice.

   (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.

   (c) Experiences in solo vocal performance, as well as in both large and small choral ensembles.
(d) Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

(e) Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

(3) **Instrumental Music.** Listed below are essential competencies and experiences for the instrumental music teaching specialization:

(a) Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.

(c) Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.

(d) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

(4) **Music: All Levels, All Specializations.** Listed below are essential competencies and experiences for programs whose published purpose is to prepare teachers in all or several areas (e.g. general, vocal/choral, instrumental, other). To fulfill this purpose consistent with this and other applicable standards, all of the specialization areas chosen are included in some manner in the curriculum as a whole. Specific forms of inclusion, proportions, and assignments are the responsibility of the institution.

(a) Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.

(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.

(c) Experiences in solo vocal or instrumental performance.

(d) Experience in small and large ensemble.

(e) The ability to lead performance-based instruction in a variety of settings.

(f) Laboratory experience in teaching beginning students in a variety of specializations.

(5) **Specific Music Fields or Combinations.** Listed below are essential competencies and experiences for music teaching specialization(s) focused on either one or a combination of areas such as composition, electronic and computer music, ethnic music, guitar, small ensembles, jazz, keyboard, orchestral music, music history and theory, music in combination with other disciplines, music technologies, and popular music; or combinations of one or more of these types of content with aspects of the general, vocal/choral, or instrumental specializations:

(a) Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.

(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.
(c) In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.

(d) The ability to use instruments, equipment, and technologies associated with the area(s) of specialization.

(e) Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.

d. Teaching Competencies. The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P–12 education. Essential competencies are:

(1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

(2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

(3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

(4) Knowledge of current methods, materials, and repertories available in various fields and levels of music education appropriate to the teaching specialization.

(5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

(6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

e. Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

(1) Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public. A program may focus on an area of specialization as listed above in items c.(1), (2), (3), and (4). A program may focus on the traditional vocal/choral/general/instrumental combination. A program may have a unique focus or purpose that combines two or more of the many possible specializations as listed in item c.(5). Whatever choices are made about purpose and focus, degree titles and descriptions must be consistent with curricular content and requirements. The following information must be clearly stated for each music teacher preparation program offered by an institution:

(a) The specific area(s) included in a comprehensive or specialization-focused program;

(b) The subject matters to be addressed in the program and in supportive areas;

(c) Expectations regarding breadth and depth of study and engagement;

(d) Expectations for the development of artistic, intellectual, and pedagogical competencies, and specifically, what students must know and be able to do in order to graduate from the program; and
(e) The relationship of program purposes, content, and graduation expectations to licensure requirements.

(2) Music education methods courses should be taught or supervised by the institution’s music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

(3) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

(4) Institutions should establish specific evaluative procedures to assess students’ progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

(5) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.
APPENDIX-G: NASM-COMPLIANT MUSIC DEGREE CURRICULUM
MATRICES (B.A.Mus., B.M.)
## BACHELOR OF ARTS IN MUSIC

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Musicianship Credit Hours</th>
<th>Performance Credit Hours</th>
<th>Advised Music Electives Credit Hours</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies Credit Hours</th>
<th>Free Electives Credit Hours</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSU %</td>
<td>24.2%</td>
<td>20.0%</td>
<td>35.0%</td>
<td>20.8%</td>
<td></td>
<td>55.8% total</td>
</tr>
<tr>
<td>NASM %</td>
<td>20–25%</td>
<td>10–20%</td>
<td></td>
<td></td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

## BACHELOR OF MUSIC—PERFORMANCE (INSTRUMENTAL)

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Major Area of Instrumental Performance Credit Hours</th>
<th>Supportive Courses in Music Credit Hours</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies Credit Hours</th>
<th>Free Electives Credit Hours</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSU %</td>
<td>27.5%</td>
<td>30%</td>
<td>35%</td>
<td>7.5%</td>
<td>100%</td>
</tr>
<tr>
<td>NASM %</td>
<td>25–35%</td>
<td>25–35%</td>
<td>25–35%</td>
<td>5–10%</td>
<td>100%</td>
</tr>
</tbody>
</table>

## BACHELOR OF MUSIC—PERFORMANCE (KEYBOARD)

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Major Area of Keyboard Performance Credit Hours</th>
<th>Supportive Courses in Music Credit Hours</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies Credit Hours</th>
<th>Free Electives Credit Hours</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSU %</td>
<td>27.5%</td>
<td>30%</td>
<td>35%</td>
<td>7.5%</td>
<td>100%</td>
</tr>
<tr>
<td>NASM %</td>
<td>25–35%</td>
<td>25–35%</td>
<td>25–35%</td>
<td>5–10%</td>
<td>100%</td>
</tr>
</tbody>
</table>

## BACHELOR OF MUSIC—PERFORMANCE (VOCAL)

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Major Area of Keyboard Performance Credit Hours</th>
<th>Supportive Courses in Music Credit Hours</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies Credit Hours</th>
<th>Free Electives Credit Hours</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSU %</td>
<td>27.5%</td>
<td>30%</td>
<td>35%</td>
<td>7.5%</td>
<td>100%</td>
</tr>
<tr>
<td>NASM %</td>
<td>25–35%</td>
<td>25–35%</td>
<td>25–35%</td>
<td>5–10%</td>
<td>100%</td>
</tr>
</tbody>
</table>
# BACHELOR OF MUSIC—MUSIC EDUCATION SPECIALIZATION—INSTRUMENTAL MAJOR

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Performance Studies</th>
<th>Musicianship Studies</th>
<th>Music Education</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies</th>
<th>Professional Education</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Hours</td>
<td>16 credit hours</td>
<td>32 credit hours</td>
<td>12 credit hours</td>
<td>36 credit hours</td>
<td>24 credit hours</td>
<td>120</td>
</tr>
<tr>
<td>KSU %</td>
<td>50%</td>
<td>30%</td>
<td>20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NASM %</td>
<td>50%</td>
<td>30–35%</td>
<td>15–20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

# BACHELOR OF MUSIC—MUSIC EDUCATION SPECIALIZATION—KEYBOARD MAJOR

(INSTRUMENTAL TRACK)

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Performance Studies</th>
<th>Musicianship Studies</th>
<th>Music Education</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies</th>
<th>Professional Education</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Hours</td>
<td>15 credit hours</td>
<td>33 credit hours</td>
<td>12 credit hours</td>
<td>36 credit hours</td>
<td>24 credit hours</td>
<td>120</td>
</tr>
<tr>
<td>KSU %</td>
<td>50%</td>
<td>30%</td>
<td>20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NASM %</td>
<td>50%</td>
<td>30–35%</td>
<td>15–20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

# BACHELOR OF MUSIC—MUSIC EDUCATION SPECIALIZATION—KEYBOARD MAJOR

(VOCAL TRACK)

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Performance Studies</th>
<th>Musicianship Studies</th>
<th>Music Education</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies</th>
<th>Professional Education</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Hours</td>
<td>16 credit hours</td>
<td>33 credit hours</td>
<td>11 credit hours</td>
<td>36 credit hours</td>
<td>24 credit hours</td>
<td>120</td>
</tr>
<tr>
<td>KSU %</td>
<td>50%</td>
<td>30%</td>
<td>20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NASM %</td>
<td>50%</td>
<td>30–35%</td>
<td>15–20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

# BACHELOR OF MUSIC—MUSIC EDUCATION SPECIALIZATION—VOCAL MAJOR

NASM-compliant 120-Credit Hour Baseline Curriculum Matrix (Fall Semester 2013)

<table>
<thead>
<tr>
<th>Curricular Area</th>
<th>Performance Studies</th>
<th>Musicianship Studies</th>
<th>Music Education</th>
<th>General Studies—University Liberal Studies Core &amp; Integrative Studies</th>
<th>Professional Education</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Hours</td>
<td>17 credit hours</td>
<td>32 credit hours</td>
<td>11 credit hours</td>
<td>36 credit hours</td>
<td>24 credit hours</td>
<td>120</td>
</tr>
<tr>
<td>KSU %</td>
<td>50%</td>
<td>30%</td>
<td>20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NASM %</td>
<td>50%</td>
<td>30–35%</td>
<td>15–20%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EFFECTIVE FALL 2013 OR AS NOTED
**CURRICULAR CHANGES (2012–2013 AY)**

**EFFECTIVE FALL 2013 OR AS NOTED**

Approved by the Faculty Senate or Teacher Education Committee, effective Fall 2013 or as noted

<table>
<thead>
<tr>
<th>Prefix/Number</th>
<th>Title</th>
<th>Change(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUA 105</td>
<td>Music Composition I/Lab</td>
<td></td>
</tr>
<tr>
<td>MUA 106</td>
<td>Music Composition II/Lab</td>
<td></td>
</tr>
<tr>
<td>MUA 205</td>
<td>Music Composition III/Lab</td>
<td></td>
</tr>
<tr>
<td>MUA 206</td>
<td>Music Composition IV/Lab</td>
<td></td>
</tr>
<tr>
<td>MUA 305</td>
<td>Music Composition V/Lab</td>
<td>• Decrease credit hours from 2 to 1</td>
</tr>
<tr>
<td>MUA 306</td>
<td>Music Composition VI/Lab</td>
<td></td>
</tr>
<tr>
<td>MUA 405</td>
<td>Music Composition VII/Lab</td>
<td></td>
</tr>
<tr>
<td>MUA 406</td>
<td>Music Composition VIII/Lab</td>
<td></td>
</tr>
<tr>
<td>MUC 209</td>
<td>Jazz Improvisation</td>
<td></td>
</tr>
<tr>
<td>MUC 341</td>
<td>String Instruments Class</td>
<td></td>
</tr>
<tr>
<td>MUC 342</td>
<td>Voice Class</td>
<td></td>
</tr>
<tr>
<td>MUC 343</td>
<td>Woodwind Instruments Class</td>
<td>• Change prerequisite “MUA 262 or 282” to “Consent of instructor.”</td>
</tr>
<tr>
<td>MUC 345</td>
<td>Brass Instruments Class</td>
<td></td>
</tr>
<tr>
<td>MUC 347</td>
<td>Percussion Instruments Class</td>
<td></td>
</tr>
<tr>
<td>MUE 310</td>
<td>Keyboard Skills I</td>
<td>• Delete courses</td>
</tr>
<tr>
<td>MUE 311</td>
<td>Keyboard Skills II</td>
<td></td>
</tr>
<tr>
<td>MUI 201</td>
<td>Survey of the Music Industry I</td>
<td>• Change course number to “MUI 101”</td>
</tr>
<tr>
<td>MUI 202</td>
<td>Survey of the Music Industry II</td>
<td>• Change course number to “MUI 102”</td>
</tr>
<tr>
<td>MUI 301</td>
<td>Music Technology Applications</td>
<td>• Change course number to “MUI 203” and prerequisite to “MUI 102”</td>
</tr>
<tr>
<td>MUI 302</td>
<td>Music Publishing, Copyright, and Licensing</td>
<td>• Change course number to “MUI 204” and prerequisite to “MUI 102 or consent of instructor”</td>
</tr>
<tr>
<td>MUI 401</td>
<td>Music and Entertainment Industry Marketplace</td>
<td></td>
</tr>
<tr>
<td>MUI 402</td>
<td>Artist Representation, Promotion, and Concert Tour Production</td>
<td>• Delete courses</td>
</tr>
<tr>
<td>MUI 298</td>
<td>Special Topics in Music Production</td>
<td>• New elective course for B.A. Mus. degree—<strong>effective Spring 2013</strong></td>
</tr>
<tr>
<td>MUI 398</td>
<td>Special Topics in Music Production</td>
<td></td>
</tr>
<tr>
<td>MUI 498</td>
<td>Special Topics in Music Production</td>
<td>• New elective courses for B.A. Mus. degree</td>
</tr>
<tr>
<td>MUI 499</td>
<td>Senior Project in Music Production</td>
<td></td>
</tr>
<tr>
<td>MUP 357</td>
<td>Vocal Commercial Music Ensemble</td>
<td>• Change course title to “Show Choir” and course description to read:</td>
</tr>
<tr>
<td></td>
<td><strong>MUP 357 Show Choir (1)</strong></td>
<td><strong>MUP 357 Show Choir</strong> (1): Open to auditioned vocal and instrumental students. A vocal performing ensemble that combines group and solo singing of popular repertoire with staging and choreography. May be repeated for credit.</td>
</tr>
<tr>
<td>MUS 103</td>
<td>Freshman Orientation in Music</td>
<td>• Reduce credit hours from 3 to 1</td>
</tr>
<tr>
<td>MUS 236</td>
<td>Phonetics and Diction</td>
<td>• Delete course</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Changes</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>MUS 321</td>
<td>Survey of Music History I</td>
<td>Change prerequisite from “MUS 212” to “MUS 112”</td>
</tr>
<tr>
<td>MUS 334</td>
<td>Lyric Diction I—English and Italian</td>
<td>Change course number to “MUS 237”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change course title from “Lyric Diction I—English and Italian” to “Lyric Diction—English and Italian”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change prerequisite from “MUS 236” to “Consent of instructor.”</td>
</tr>
<tr>
<td>MUS 335</td>
<td>Lyric Diction II—French and German</td>
<td>Change course number to “MUS 238”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change course title from “Lyric Diction II—French and German” to “Lyric Diction—French and German”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change prerequisite from “MUS 236” to “Consent of instructor.”</td>
</tr>
<tr>
<td>MUS 352</td>
<td>Conducting I</td>
<td>Change course title from “Conducting I” to “Conducting”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change credit hours from 1 to 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In the course description, delete “fundamental”; after “conducting” add “the large choral and instrumental ensembles.”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Course description to read:</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>MUS 352 Conducting</strong> (2) Prerequisite: MUA 262. A study of the principles and techniques of conducting the large choral and instrumental ensembles.</td>
</tr>
<tr>
<td>MUS 353</td>
<td>Conducting II: Choral</td>
<td><strong>Delete courses</strong></td>
</tr>
<tr>
<td>MUS 354</td>
<td>Conducting II: Instrumental</td>
<td><strong>Delete courses</strong></td>
</tr>
<tr>
<td>MUS 424</td>
<td>Twentieth Century Music</td>
<td><strong>Delete courses</strong></td>
</tr>
<tr>
<td>MUS 426</td>
<td>Music Literature I: Medieval – Baroque</td>
<td>Change course title to Music Literature I</td>
</tr>
<tr>
<td>MUS 427</td>
<td>Music Literature II: Classic and Romantic</td>
<td>Change course title to Music Literature II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change course description to read:</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>MUS 427: Music Literature II (3)</strong> Prerequisite: MUS 426. A continuation of MUS 426. A survey of the style characteristics of representative musical works from the Classic period to the present time.</td>
</tr>
</tbody>
</table>
APPENDIX-J: BLAZER LIBRARY RESOURCES
Overview of Resources

Blazer Library provides music-related resources in all formats, including books, audiovisual media, microforms, journals, and electronic databases. The Library’s Curriculum Lab is a depository for state-adopted K-12 textbooks, including music textbooks. A Music Listening Lab is also available, equipped with twelve compact disc listening stations. Please see the attached collection analysis charts for information on cataloged holdings in subject areas related to the Music curriculum. Links embedded in the charts lead to more detailed information in the Library’s online catalog and website.

Currently, the Library subscribes to eight music-related journal titles. A list of these titles is attached, with online availability indicated. The Library’s database collection, however, offers access to content from approximately 235 additional art-related journals, many in full text. Featured among this database lineup are the Naxos Music Library and Oxford Music Online. The Library utilizes the Journal Finder service to facilitate searching the full electronic resources collection.

The electronic collection – databases, e-journals, and e-books – is not only available within Blazer Library, but may also be accessed off-campus by KSU-affiliated users.

Books and articles that are unavailable in Blazer Library may be requested through interlibrary loan.

The Library is open a total of 91 hours per week during the regular term, excepting holidays.

Compiled by D. Tate, 1/28/13
<table>
<thead>
<tr>
<th>Topic</th>
<th>LCSH Count</th>
<th>LC Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Literature</td>
<td>Use: Music in Literature</td>
<td>214</td>
</tr>
<tr>
<td>Music Performance</td>
<td>33</td>
<td>173</td>
</tr>
<tr>
<td>Music Recitals</td>
<td>NA</td>
<td>2</td>
</tr>
<tr>
<td>Music Research</td>
<td>Use: Music – Instruction and Study - Research</td>
<td>116</td>
</tr>
<tr>
<td>Music Technology</td>
<td>Use: Music and Technology</td>
<td>48</td>
</tr>
<tr>
<td>Music Theory</td>
<td>85</td>
<td>157</td>
</tr>
<tr>
<td>Orchestra</td>
<td>29</td>
<td>924</td>
</tr>
<tr>
<td>Organ Ensembles</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Organ Music</td>
<td>66</td>
<td>192</td>
</tr>
<tr>
<td>Opera</td>
<td>113</td>
<td>486</td>
</tr>
<tr>
<td>Percussion Ensembles</td>
<td>20</td>
<td>36</td>
</tr>
<tr>
<td>Percussion Instruments</td>
<td>38</td>
<td>58</td>
</tr>
<tr>
<td>Performance Practice (Music)</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>Piano Ensembles</td>
<td>Use: Piano with Instrumental Ensemble</td>
<td>29</td>
</tr>
<tr>
<td>Piano Music</td>
<td>694</td>
<td>1469</td>
</tr>
<tr>
<td>Piano with Instrumental Ensemble</td>
<td>7</td>
<td>52</td>
</tr>
<tr>
<td>Piano with Jazz Ensemble</td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td>Popular Music - Africa</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Sound Recording Industry</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>String Ensembles</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>String Instruments</td>
<td>NA</td>
<td>33</td>
</tr>
<tr>
<td>Vocal Ensembles</td>
<td>NA</td>
<td>20</td>
</tr>
<tr>
<td>Vocal Music</td>
<td>54</td>
<td>404</td>
</tr>
<tr>
<td>Wind Ensembles</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>Wind Instruments</td>
<td>23</td>
<td>57</td>
</tr>
<tr>
<td>Wind Music</td>
<td>NA</td>
<td>127</td>
</tr>
<tr>
<td>Women Composers</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Women Jazz Musicians</td>
<td>3</td>
<td>6</td>
</tr>
</tbody>
</table>

*Number of hits pertain to the number of cataloged titles; hits do not include the number of copies or volumes in the Library’s Collections.

All numbers listed above are approximate, based on the day the search was conducted in the Library Catalog. Numbers of topics may overlap with other terms for an item.

**Results include main subject heading (Library of Congress) alone and/or those with assigned LC subdivisions. Additional materials on music-related topics are available via other subject or keyword terms not used in the above chart.

Search word terms searched (left column) are mostly based on the Division of Fine Arts section of the KSU Catalogue 2012/2013 (pp.105-108,140-141, and 258-261)

The Library has full-text resources on music and music-related topics via the Library Databases as well as Journal Finder. On Journal Finder: click on “Music” subject category for access to full-text resources.

Compiled by M. Hecker, January 12, 2013
Kentucky State University  
Paul G. Blazer Library  
Collection Management Services

**Call Number Searches on Music in the Library Catalog**  
From the KSU Library Catalog

### Broad Call Number Search by LC Class for All Collections

<table>
<thead>
<tr>
<th>Library of Congress Classification (LC Class Letter)</th>
<th>LC Classification Description</th>
<th>As Retrieved by the Call Number (link to the KSU Library Catalog)</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Music</td>
<td>M as Call Number</td>
</tr>
<tr>
<td>ML</td>
<td>Literature on Music</td>
<td>ML as Call Number</td>
</tr>
<tr>
<td>MT</td>
<td>Musical Instruction and Study</td>
<td>MT as Call Number</td>
</tr>
</tbody>
</table>

A broad listing by each LC main class letter shows cataloged items available.

### Specific Call Number Search by LC Class & Number for All Collections

<table>
<thead>
<tr>
<th>Library of Congress Classification (LC Class Letter and Number)</th>
<th>LC Classification Description</th>
<th>As Retrieved by the Call Number (link to the KSU Library Catalog)</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 22</td>
<td>Keyboard Instruments: Piano, Harpsichord, Clavichord, etc.</td>
<td>M22 as Call Number</td>
</tr>
<tr>
<td>M 1366</td>
<td>Instructional Music: Jazz Ensembles</td>
<td>M1366 as Call Number</td>
</tr>
<tr>
<td>M 1994</td>
<td>Secular Vocal Music for Children: School Songbooks</td>
<td>M1994 as Call Number</td>
</tr>
<tr>
<td>ML 102</td>
<td>Dictionaries, Encyclopedias on Music</td>
<td>ML102 as Call Number</td>
</tr>
<tr>
<td>ML 3556</td>
<td>History &amp; Criticism: Folk, National &amp; Ethnic Music: African American</td>
<td>ML3556 as Call Number</td>
</tr>
<tr>
<td>ML 3930</td>
<td>Philosophical &amp; Social Aspects of Music: Literature for Children: Biography</td>
<td>ML3930 as Call Number</td>
</tr>
<tr>
<td>MT 6</td>
<td>Music Theory</td>
<td>MT6 as Call Number</td>
</tr>
<tr>
<td>MT 243</td>
<td>Instructional Techniques: Piano: Teaching Pieces</td>
<td>MT243 as Call Number</td>
</tr>
<tr>
<td>MT 662</td>
<td>Instructional Techniques: Plucked Instruments: Drums</td>
<td>MT662 as Call Number</td>
</tr>
</tbody>
</table>

A specific listing of selected LC music call number shows cataloged items available.

The call number order as shown in the Library Catalog is not in the same order as items shelved in the collections.

To access the next screen while in the Catalog, click "Next" to view the next screen.

Library has full-text materials on music and music-related topics via the Library Databases as well as Journal Finder. On Journal Finder, click on "Music" subject category for access to full-text resources.

Compiled by M. Hecker January 11, 2013
Music Items by Special Category or Collection
as Retrieved from the KSU Library Catalog

<table>
<thead>
<tr>
<th>Music Category or Special Items on Music in Collections</th>
<th>Link to the KSU Library Catalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>African American Collection</td>
<td>Music as Keyword Search</td>
</tr>
<tr>
<td>Curriculum Collections</td>
<td>Music as Keyword Search</td>
</tr>
<tr>
<td>Music CDs in Curriculum Collections (not part of MLL)</td>
<td>“Music” &amp; “CD” as Keyword Search</td>
</tr>
<tr>
<td>Music Listening Collection (MLL)</td>
<td>MLL as Keyword Search</td>
</tr>
<tr>
<td>Print or Microfilm Periodicals on Music</td>
<td>Music as Keyword Search</td>
</tr>
<tr>
<td>Reference Collections</td>
<td>Music as Keyword Search</td>
</tr>
<tr>
<td>Scores (all collections)</td>
<td>“Music” &amp; “Score” as Keyword Search</td>
</tr>
<tr>
<td>Scores and Parts in the General Collection</td>
<td>“Parts” &amp; “Score” as Keyword Search</td>
</tr>
</tbody>
</table>

To access the next screen while in the Catalog, click “Next” to view the next screen.

There are additional materials on other music-related topics in the collections. Users can search by other keyword topics in the Library Catalog.

The Library has full-text materials on music and music-related topics in the Library Databases as well as Journal Finder. On Journal Finder, click on “Music” subject category for access to full-text resources.

---

**Inventory Projects**

- The inventory of the Music Listening Lab Collection (MLL) was completed in November 2012.

- The inventory currently being performed is the Music Items with call numbers of M through MT within the General Collection, on the second floor of Blazer Library. This project began before the Holiday Break in December 2012. Each shelf, one at a time, is being brought down to Cataloging, verifying each item against the cataloging records, updating the holdings information if necessary, and performing any necessary repair and binder work. Any item that is too fragile will be placed in protective binders and transferred to the Music Listening Lab on the first floor. An item not located on the shelf will be marked as “missing” in the online record until the item is found. Once the inventory of a shelf of items is completed, these materials will be then be shelved in the General Collection by Circulation’s shelving personnel.

**KSU Music Items for Interlibrary Loan**

Some of the Library’s cataloged music items, especially scores and parts, have been requested for Interlibrary Loan by Music Libraries across the country. In most cases, the requested music item is hard-to-find. KSU is among a handful of libraries worldwide that has these items available.

M. Hecker  January 14, 2013
Paul G. Blazer Library

Subscriptions to Music-related Journals

For further journal content, please see:

Journal Finder > Advanced Search > Music

(follow link for results)

<table>
<thead>
<tr>
<th>Title</th>
<th>Media</th>
<th>ISSN</th>
<th>Publisher</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Music Teacher</td>
<td>Print</td>
<td>0003-0112</td>
<td>Music Teachers National Association</td>
<td>Bi-Monthly</td>
</tr>
<tr>
<td>Black Music Research Journal</td>
<td>Online</td>
<td>0276-3605</td>
<td>University of Illinois Press</td>
<td>Semi-Annually</td>
</tr>
<tr>
<td>Clavier Companion</td>
<td>Print + Digital</td>
<td>2152-4491</td>
<td>Clavier Companion Magazine</td>
<td>Bi-Monthly</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>Print</td>
<td>0014-1836</td>
<td>University of Illinois Press</td>
<td>Irregular</td>
</tr>
<tr>
<td>Instrumentalist</td>
<td>Print</td>
<td>0020-4331</td>
<td>The Instrumentalist Publishing Company</td>
<td>Monthly</td>
</tr>
<tr>
<td>Opera News</td>
<td>Print + Online</td>
<td>0030-3607</td>
<td>Metropolitan Opera Guild</td>
<td>Monthly</td>
</tr>
<tr>
<td>Perspectives of New Music</td>
<td>Print</td>
<td>0031-6016</td>
<td>Perspectives of New Music</td>
<td>Semi-Annually</td>
</tr>
<tr>
<td>Society for Ethnomusicology Membership</td>
<td>Membership</td>
<td></td>
<td>Society for Ethnomusicology</td>
<td>Annual</td>
</tr>
</tbody>
</table>

Compiled by D. Hampton and D. Tate, 1/28/13
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUA 105</td>
<td>11</td>
<td>4</td>
<td>6</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUA 106</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUA 121</td>
<td>73</td>
<td>59</td>
<td>46</td>
<td>26</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>MUA 122</td>
<td>36</td>
<td>36</td>
<td>19</td>
<td>17</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>MUA 161</td>
<td>25</td>
<td>29</td>
<td>28</td>
<td>29</td>
<td>20</td>
<td>22</td>
</tr>
<tr>
<td>MUA 162</td>
<td>12</td>
<td>16</td>
<td>15</td>
<td>13</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>MUA 181</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUA 182</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUA 205</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUA 206</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MUA 221</td>
<td>11</td>
<td>18</td>
<td>16</td>
<td>13</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUA 222</td>
<td>7</td>
<td>5</td>
<td>6</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>MUA 261</td>
<td>19</td>
<td>8</td>
<td>10</td>
<td>9</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>MUA 262</td>
<td>13</td>
<td>6</td>
<td>7</td>
<td>10</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>MUA 281</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 282</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 305</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 306</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 321</td>
<td>3</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 322</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 361</td>
<td>5</td>
<td>11</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>MUA 362</td>
<td>4</td>
<td>6</td>
<td>4</td>
<td>9</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>MUA 381</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 382</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 421</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 422</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 461</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>MUA 462</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 481</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUA 482</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUC 101</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>MUC 103</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>MUC 105</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>MUC 107</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>MUC 110</td>
<td>19</td>
<td>23</td>
<td>22</td>
<td>16</td>
<td>22</td>
<td>15</td>
</tr>
<tr>
<td>MUC 111</td>
<td>13</td>
<td>7</td>
<td>15</td>
<td>12</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>MUC 209</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>MUC 210</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>MUC 211</td>
<td>5</td>
<td>6</td>
<td>3</td>
<td>8</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>MUC 341</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>MUC 342</td>
<td>2</td>
<td>7</td>
<td></td>
<td>11</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>MUC 343</td>
<td>4</td>
<td>6</td>
<td>4</td>
<td>6</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUC 345</td>
<td>3</td>
<td>7</td>
<td>2</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>MUC 347</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUC 349</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUE 203</td>
<td>7</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>MUE 310</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUE 311</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUE 331</td>
<td>2</td>
<td></td>
<td>1</td>
<td>1</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>MUE 332</td>
<td></td>
<td>1</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUE 333</td>
<td>14</td>
<td>19</td>
<td>29</td>
<td>32</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>Course Code</td>
<td>Sections</td>
<td>Credits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>----------</td>
<td>---------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUE 348</td>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUE 437</td>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUI 201</td>
<td></td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUI 202</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUI 301</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 311</td>
<td>10 17 8 9 10 15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 355</td>
<td>17 11 8 8 12 16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 357</td>
<td>40 26 28 23 31 27</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 375</td>
<td>55 66 50 92 84 41</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 381</td>
<td>102 113 116 132 112 118</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 382</td>
<td>63 55 52 54 46 55</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 383</td>
<td>7 14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 384</td>
<td>78 82 104 79 86 71</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 386</td>
<td>56 57 60 45 41 73</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 388</td>
<td>6 5 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUP 389</td>
<td>9 4 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 99</td>
<td>21 34 37 27 19 21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 101</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 102</td>
<td>11 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 103</td>
<td>23 28 24 20 18 18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 112</td>
<td>21 18 24 15 21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 113</td>
<td>21 17 14 13 18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 114</td>
<td>6 13 6 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 115</td>
<td>4 12 6 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 130</td>
<td>265 318 310 231 226 254</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 201</td>
<td>11 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 202</td>
<td>3 4 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 205</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 206</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 212</td>
<td>4 5 4 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 213</td>
<td>3 7 3 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 214</td>
<td>3 3 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 215</td>
<td>3 6 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 236</td>
<td>2 8 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 301</td>
<td>4 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 321</td>
<td>7 9 3 5 3 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 322</td>
<td>6 8 5 5 4 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 323</td>
<td>11 12 29 19</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 325</td>
<td>12 13 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 334</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 335</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 336</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 352</td>
<td>6 1 3 7 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 353</td>
<td>5 1 2 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 354</td>
<td>3 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 403</td>
<td>3 5 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 424</td>
<td>2 3 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 426</td>
<td>4 1 1 2 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 427</td>
<td>2 1 3 1 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 429</td>
<td>3 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 430</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX-L: FALL 2012 SEMESTER MUSIC RECRUITMENT DATA
<table>
<thead>
<tr>
<th>LAST NAME</th>
<th>FIRST NAME</th>
<th>INSTRUMENT/ AUXILIARY</th>
<th>VOICE</th>
<th>MAJOR</th>
<th>GPA</th>
<th>ACT</th>
<th>CITY</th>
<th>ST</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbott</td>
<td>Jordan</td>
<td>Mellophone</td>
<td>BUA</td>
<td>MUS</td>
<td>1.70</td>
<td>15</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
</tr>
<tr>
<td>Adams</td>
<td>Orlando</td>
<td>Tuba</td>
<td>MUS</td>
<td>Lathrup Village</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al-Najjar</td>
<td>Rania</td>
<td>Alto Sax</td>
<td>NUR</td>
<td>3.00</td>
<td>19</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Amede</td>
<td>Joy</td>
<td>Alto Sax</td>
<td>BIO</td>
<td>3.30</td>
<td>24</td>
<td>Chicago</td>
<td>IL</td>
<td>Rich Central</td>
<td></td>
</tr>
<tr>
<td>Barksdale</td>
<td>David</td>
<td>Trumpet</td>
<td>MUS</td>
<td>3.48</td>
<td>21</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Barney</td>
<td>Walter</td>
<td>Trumpet</td>
<td>UND</td>
<td>2.70</td>
<td>19</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Baskin</td>
<td>Christian</td>
<td>Tenor Sax</td>
<td>EDU</td>
<td>3.30</td>
<td>18</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
<td></td>
</tr>
<tr>
<td>Bennett</td>
<td>Donovan</td>
<td>Percussion</td>
<td>MUS</td>
<td>2.75</td>
<td>19</td>
<td>Southfield</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Bland</td>
<td>Kendall</td>
<td>Trumpet</td>
<td>MUS</td>
<td>2.50</td>
<td>NA</td>
<td>Eastpointe</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Bonner</td>
<td>Charisse</td>
<td>Clarinet</td>
<td>MUS</td>
<td>2.50</td>
<td>15</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Bradley</td>
<td>Morgan</td>
<td>Soprano</td>
<td>UND</td>
<td>4.20</td>
<td>21</td>
<td>Memphis</td>
<td>TN</td>
<td>Fayette Ware</td>
<td></td>
</tr>
<tr>
<td>Brantley</td>
<td>Darius</td>
<td>Alto Sax</td>
<td>CRJ</td>
<td>3.00</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Brentuo</td>
<td>Nana</td>
<td>n/a</td>
<td>UND</td>
<td>3.00</td>
<td>20</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Brooks</td>
<td>Nicholas</td>
<td>Euphonium</td>
<td>ART</td>
<td>2.30</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Brown</td>
<td>Devin</td>
<td>Percussion</td>
<td>ECO</td>
<td>2.50</td>
<td>17</td>
<td>Chicago</td>
<td>IL</td>
<td>Uplift Community HS</td>
<td></td>
</tr>
<tr>
<td>Brown</td>
<td>Ta'keyah</td>
<td>Flags</td>
<td>UND</td>
<td>2.70</td>
<td>NA</td>
<td>Chicago</td>
<td>IL</td>
<td>Uplift Community HS</td>
<td></td>
</tr>
<tr>
<td>Brown</td>
<td>Tonin</td>
<td>Tenor</td>
<td>MUS</td>
<td>2.30</td>
<td>16</td>
<td>Detroit</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Buffington</td>
<td>Sierra</td>
<td>Euphonium</td>
<td>BUA</td>
<td>3.66</td>
<td>22</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Butler</td>
<td>Aaron</td>
<td>Tuba</td>
<td>MUS</td>
<td>3.00</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Carmona</td>
<td>Francisco</td>
<td>Tenor Sax</td>
<td>MUS</td>
<td>3.00</td>
<td>28</td>
<td>Park Forest</td>
<td>IL</td>
<td>Rich Central</td>
<td></td>
</tr>
<tr>
<td>Carter</td>
<td>Alfonse</td>
<td>Tenor</td>
<td>PSY</td>
<td>2.70</td>
<td>16</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Broad Ripple</td>
<td></td>
</tr>
<tr>
<td>Chacon</td>
<td>Brittany</td>
<td>Soprano</td>
<td>MUS</td>
<td>1.90</td>
<td>19</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Clinksy</td>
<td>Jessica</td>
<td>Trumpet</td>
<td>BIO</td>
<td>3.70</td>
<td>NA</td>
<td>Chicago</td>
<td>IL</td>
<td>Uplift Community HS</td>
<td></td>
</tr>
<tr>
<td>Colema</td>
<td>Jourdan</td>
<td>Soprano</td>
<td>UND</td>
<td>2.69</td>
<td>NA</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Cooks</td>
<td>Mikal</td>
<td>Percussion</td>
<td>CRJ</td>
<td>3.10</td>
<td>19</td>
<td>Park Forest</td>
<td>IL</td>
<td>Rich Central</td>
<td></td>
</tr>
<tr>
<td>Cooper</td>
<td>Joseph</td>
<td>n/a</td>
<td>BIO</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Whitehaven</td>
<td></td>
</tr>
<tr>
<td>Cox</td>
<td>Billy</td>
<td>Tenor</td>
<td>MUS</td>
<td>3.00</td>
<td>16</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Crumble</td>
<td>Kiara</td>
<td>Percussion</td>
<td>SOW</td>
<td>3.00</td>
<td>24</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Daniel</td>
<td>Leennetha</td>
<td>Dance</td>
<td>BIO</td>
<td>4.00</td>
<td>23</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Dinwiddie</td>
<td>Alexandria</td>
<td>Clarinet</td>
<td>MUS</td>
<td>3.50</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Dooley</td>
<td>Barbra</td>
<td>n/a</td>
<td>EDU</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Driver</td>
<td>Alexander</td>
<td>n/a</td>
<td>BIO</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Whitehaven</td>
<td></td>
</tr>
<tr>
<td>Duerson</td>
<td>Christopher</td>
<td>Percussion</td>
<td>BUA</td>
<td>2.50</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Dye</td>
<td>Dajanae</td>
<td>Soprano</td>
<td>UND</td>
<td>3.40</td>
<td>22</td>
<td>Detroit</td>
<td>MI</td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Edmonds</td>
<td>Allison</td>
<td>Alto</td>
<td>COM</td>
<td>3.40</td>
<td>20</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Aaliyah</td>
<td>Soprano</td>
<td>COM</td>
<td>3.60</td>
<td>18</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Ezem</td>
<td>Ahamufala</td>
<td>Trombone</td>
<td>PSY</td>
<td>3.20</td>
<td>19</td>
<td>Chicago</td>
<td>IL</td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Fegins</td>
<td>De'Zarra</td>
<td>Flute</td>
<td>MUS</td>
<td>2.00</td>
<td>19</td>
<td>Inkster</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Forbee</td>
<td>Patricia</td>
<td>Flute</td>
<td>BUA</td>
<td>2.50</td>
<td>18</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
<td></td>
</tr>
<tr>
<td>Frazier</td>
<td>Anthony</td>
<td>Euphonium</td>
<td>BUA</td>
<td>2.75</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Fry</td>
<td>Sonja</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.20</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Fulton</td>
<td>Karl</td>
<td>Percussion</td>
<td>CRJ</td>
<td>2.80</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Fulton</td>
<td>Kevin</td>
<td>Trumpet</td>
<td>PHY</td>
<td>2.33</td>
<td>17</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
<td></td>
</tr>
<tr>
<td>Gary</td>
<td>Manuel</td>
<td>Tuba</td>
<td>BIO</td>
<td>2.60</td>
<td>20</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Gibson</td>
<td>Darlene</td>
<td>Soprano</td>
<td>BUA</td>
<td>3.00</td>
<td>18</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Gonzales</td>
<td>Obed</td>
<td>n/a</td>
<td>UND</td>
<td>3.60</td>
<td>24</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Gordon</td>
<td>Kayvon</td>
<td>Percussion</td>
<td>MUS</td>
<td>2.80</td>
<td>20</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Gordon</td>
<td>Nathan</td>
<td>Euphonium</td>
<td>MUS</td>
<td>2.90</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Grant</td>
<td>Isaiah</td>
<td>Trombone</td>
<td>UND</td>
<td>3.75</td>
<td>20</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Graves</td>
<td>Nezerena</td>
<td>Alto Sax</td>
<td>BUA</td>
<td>2.00</td>
<td>13</td>
<td>Oak Park</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Green</td>
<td>Mark</td>
<td>Tub</td>
<td>MUS</td>
<td>2.80</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Griffin</td>
<td>Shannon</td>
<td>Horn</td>
<td>CRJ</td>
<td>2.00</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Harris</td>
<td>Jazmy</td>
<td>Trombone</td>
<td>CRJ</td>
<td>3.30</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Harris</td>
<td>Jassmine</td>
<td>Trombone</td>
<td>BIO</td>
<td>2.70</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Harris</td>
<td>Ca'Treda</td>
<td>Alto</td>
<td>MUS</td>
<td>3.75</td>
<td>17</td>
<td>Memphis</td>
<td>TN</td>
<td>Fayette Ware</td>
<td></td>
</tr>
<tr>
<td>Harvey</td>
<td>Dion</td>
<td>Trumpet</td>
<td>MUS</td>
<td>3.20</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Head</td>
<td>DeAsia</td>
<td>Dance</td>
<td>SOW</td>
<td>2.45</td>
<td>14</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
<td></td>
</tr>
</tbody>
</table>

-L2-
<table>
<thead>
<tr>
<th>LAST NAME</th>
<th>FIRST NAME</th>
<th>INSTRUMENT/AUXILIARY</th>
<th>VOICE</th>
<th>MAJOR</th>
<th>GPA</th>
<th>ACT</th>
<th>CITY</th>
<th>ST</th>
<th>HIGH SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry</td>
<td>Denver</td>
<td>Bantone</td>
<td>CHE</td>
<td></td>
<td>3.00</td>
<td>21</td>
<td>Memphis</td>
<td>TN</td>
<td>Whitehaven</td>
</tr>
<tr>
<td>Hernandez</td>
<td>Jose</td>
<td>Euphonium</td>
<td>MUS</td>
<td>3.97</td>
<td>25</td>
<td>Chicago</td>
<td>IL</td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Hill</td>
<td>Alex</td>
<td>Flute</td>
<td>COS</td>
<td>2.20</td>
<td>NA</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
<td></td>
</tr>
<tr>
<td>Hines</td>
<td>Pamela</td>
<td>Soprano</td>
<td>MUS</td>
<td>2.10</td>
<td>16</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Holmes,</td>
<td>Morgan</td>
<td>Alto</td>
<td>BIO</td>
<td>3.00</td>
<td>30</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Howell</td>
<td>Jesenia</td>
<td>Alto Sax</td>
<td>MUS</td>
<td>3.60</td>
<td>17</td>
<td>Country Club Hills</td>
<td>IL</td>
<td>Rich Central</td>
<td></td>
</tr>
<tr>
<td>Hull</td>
<td>Charles</td>
<td>n/a</td>
<td>BUA</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Hunter</td>
<td>Ashley</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.00</td>
<td>20</td>
<td>Detroit</td>
<td>MI</td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Hurston</td>
<td>Tiana</td>
<td>Flute</td>
<td>CRJ</td>
<td>3.90</td>
<td>20</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Jackson</td>
<td>Antionette</td>
<td>Clarinet</td>
<td>NUR</td>
<td>3.40</td>
<td>19</td>
<td>Southfield</td>
<td>MI</td>
<td>Southfield HS</td>
<td></td>
</tr>
<tr>
<td>James</td>
<td>Perry</td>
<td>Percussion</td>
<td>MUS</td>
<td>2.50</td>
<td>19</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Johnson</td>
<td>Xavier</td>
<td>Saxophone</td>
<td>MUS</td>
<td>2.70</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Jones</td>
<td>DeVante’</td>
<td>Euphonium</td>
<td>CRJ</td>
<td>2.40</td>
<td>NA</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Jones</td>
<td>Mark</td>
<td>Mellophone</td>
<td>PHY</td>
<td>2.50</td>
<td>13</td>
<td>Bellwood</td>
<td>IL</td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Jones</td>
<td>DeVante’</td>
<td>Euphonium</td>
<td>CRJ</td>
<td>2.40</td>
<td>NA</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Jones</td>
<td>Myshira</td>
<td>Flute</td>
<td>PSY</td>
<td>3.50</td>
<td>24</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Jones</td>
<td>Justin</td>
<td>Clarinet</td>
<td>BUA</td>
<td>2.20</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Jones</td>
<td>Elijah</td>
<td>n/a</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Joyner</td>
<td>Ya’Shonte</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.80</td>
<td>15</td>
<td>Memphis</td>
<td>TN</td>
<td>Fayette Ware</td>
<td></td>
</tr>
<tr>
<td>Kelley</td>
<td>Nickelos</td>
<td>French Horn</td>
<td>NUR</td>
<td>3.50</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>King</td>
<td>Joshua</td>
<td>Percussion</td>
<td>MUS</td>
<td>2.80</td>
<td>25</td>
<td>Southfield</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Lancaster</td>
<td>Jamal</td>
<td>Percussion</td>
<td>CRJ</td>
<td>2.80</td>
<td>27</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Lawyer</td>
<td>Madilyn</td>
<td>Alto</td>
<td>ART</td>
<td>NA</td>
<td>21</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Lee</td>
<td>Cynthia</td>
<td>Clarinet</td>
<td>COM</td>
<td>3.40</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Leonard</td>
<td>DeMarco</td>
<td>Euphonium</td>
<td>MUS</td>
<td>2.20</td>
<td>19</td>
<td>Ferndale</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Littlejohn</td>
<td>Razoli</td>
<td>Euphonium</td>
<td>UND</td>
<td>3.00</td>
<td>17</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Lomax</td>
<td>Christopher</td>
<td>Trombone</td>
<td>MUS</td>
<td>3.40</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Jonathan</td>
<td>Trumpet</td>
<td>MUS</td>
<td>2.50</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>McBee</td>
<td>Vanessa</td>
<td>n/a</td>
<td>BIO</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Whitehaven</td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>Maya</td>
<td>Percussion</td>
<td>MUS</td>
<td>3.00</td>
<td>22</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>Marilyn</td>
<td>Soprano</td>
<td>UND</td>
<td>3.50</td>
<td>18</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Mooney</td>
<td>Brea</td>
<td>Alto</td>
<td>MUS</td>
<td>3.70</td>
<td>26</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Morey</td>
<td>Mark</td>
<td>Baritone</td>
<td>UND</td>
<td>3.80</td>
<td>32</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Morgan</td>
<td>Ashley</td>
<td>Trombone</td>
<td>BIO</td>
<td>3.00</td>
<td>21</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Molen</td>
<td>Maya</td>
<td>Clarinet</td>
<td>MUS</td>
<td>2.40</td>
<td>18</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Neal</td>
<td>Toni</td>
<td>Alto</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Nickols</td>
<td>Brittany</td>
<td>Trumpet</td>
<td>LST</td>
<td>2.70</td>
<td>18</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Odukoya</td>
<td>Ruth</td>
<td>Alto</td>
<td>MUS</td>
<td>4.10</td>
<td>20</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Oglesby</td>
<td>Alison</td>
<td>Soprano</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Olle</td>
<td>Tywarm</td>
<td>Bantone</td>
<td>BIO</td>
<td>4.00</td>
<td>21</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Onorati</td>
<td>Jalen</td>
<td>Trumpet</td>
<td>MUS</td>
<td>3.80</td>
<td>22</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Owens</td>
<td>Tyrece</td>
<td>Clarinet</td>
<td>COS</td>
<td>2.90</td>
<td>16</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Parks</td>
<td>Deborah</td>
<td>Soprano</td>
<td>MUS</td>
<td>2.80</td>
<td>20</td>
<td>Detroit</td>
<td>MI</td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Pearson</td>
<td>Victoria</td>
<td>n/a</td>
<td>NUR</td>
<td>NA</td>
<td>NA</td>
<td>Memphis</td>
<td>TN</td>
<td>Whitehaven</td>
<td></td>
</tr>
<tr>
<td>Phillips</td>
<td>Latece</td>
<td>Dance</td>
<td>BIO</td>
<td>3.70</td>
<td>19</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Phillips</td>
<td>Eric</td>
<td>Euphonium</td>
<td>UND</td>
<td>2.50</td>
<td>19</td>
<td>Memphis</td>
<td>TN</td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Phipps</td>
<td>Danien</td>
<td>Tenor</td>
<td>MUS</td>
<td>2.70</td>
<td>13</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Pickens</td>
<td>Lyric</td>
<td>Soprano</td>
<td>PSY</td>
<td>2.50</td>
<td>NA</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Broad Ripple</td>
<td></td>
</tr>
<tr>
<td>Poole</td>
<td>JLeigh</td>
<td>Alto</td>
<td>MUS</td>
<td>2.90</td>
<td>17</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Profit</td>
<td>Quinton</td>
<td>Euphonium</td>
<td>COS</td>
<td>2.30</td>
<td>23</td>
<td>Chicago</td>
<td>IL</td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Ramos</td>
<td>Fernando</td>
<td>n/a</td>
<td>MUS</td>
<td>3.00</td>
<td>22</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Ramsey</td>
<td>Martenni</td>
<td>Soprano</td>
<td>MUS</td>
<td>NA</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Reid</td>
<td>Tiandra</td>
<td>n/a</td>
<td>BUA</td>
<td>NA</td>
<td>NA</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Richard-Bey</td>
<td>Caleb</td>
<td>n/a</td>
<td>UND</td>
<td>3.5</td>
<td>NA</td>
<td>Chicago</td>
<td>IL</td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Robinson</td>
<td>Kenedi</td>
<td>Soprano</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Sauls</td>
<td>Khayl</td>
<td>Flute</td>
<td>BIO</td>
<td>3.40</td>
<td>23</td>
<td>Detroit</td>
<td>MI</td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Scott</td>
<td>Aubrey</td>
<td>Bass</td>
<td>MUS</td>
<td>2.80</td>
<td>26</td>
<td>Indianapolis</td>
<td>IN</td>
<td>Breungburg HS</td>
<td></td>
</tr>
<tr>
<td>LAST NAME</td>
<td>FIRST NAME</td>
<td>INSTRUMENT/AUXILIARY</td>
<td>VOICE</td>
<td>MAJOR</td>
<td>GPA</td>
<td>ACT</td>
<td>CITY</td>
<td>ST</td>
<td>HIGH SCHOOL</td>
</tr>
<tr>
<td>-----------</td>
<td>------------</td>
<td>----------------------</td>
<td>-------</td>
<td>-------</td>
<td>-----</td>
<td>-----</td>
<td>------</td>
<td>----</td>
<td>------------------</td>
</tr>
<tr>
<td>Scott</td>
<td>Darius</td>
<td>Percussion</td>
<td>MUS</td>
<td>2.70</td>
<td>17</td>
<td>Westchester IL</td>
<td></td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Scott</td>
<td>Jamal</td>
<td>Percussion</td>
<td>MUS</td>
<td>2.70</td>
<td>18</td>
<td>Bellwood IL</td>
<td></td>
<td>Arthur Dixon HS</td>
<td></td>
</tr>
<tr>
<td>Seabrook</td>
<td>Jonathan</td>
<td>Euphonium</td>
<td>UND</td>
<td>3.00</td>
<td>15</td>
<td>Bellwood IL</td>
<td></td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Sebille</td>
<td>JaNae'</td>
<td>Saxophone</td>
<td>BUA</td>
<td>3.70</td>
<td>NA</td>
<td>Detroit MI</td>
<td></td>
<td>Oak Park HS</td>
<td></td>
</tr>
<tr>
<td>Seehorn</td>
<td>Dwight</td>
<td>Baritone</td>
<td>BIO</td>
<td>3.40</td>
<td>NA</td>
<td>Detroit MI</td>
<td></td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Shirley</td>
<td>Antonia'</td>
<td>Clarinet</td>
<td>NUR</td>
<td>3.00</td>
<td>NA</td>
<td>Detroit MI</td>
<td></td>
<td>MLK HS</td>
<td></td>
</tr>
<tr>
<td>Sloan</td>
<td>Antonio</td>
<td>n/a</td>
<td>COM</td>
<td>3.90</td>
<td>19</td>
<td>Memphis TN</td>
<td></td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Smith</td>
<td>Demitrius</td>
<td>n/a</td>
<td>UND</td>
<td>3.40</td>
<td>28</td>
<td>Chicago IL</td>
<td></td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Smith</td>
<td>La'Sinda</td>
<td>Soprano</td>
<td>MUS</td>
<td>NA</td>
<td>NA</td>
<td>Chicago IL</td>
<td></td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Smith</td>
<td>Brianna</td>
<td>n/a</td>
<td>CRJ</td>
<td>NA</td>
<td>NA</td>
<td>Memphis TN</td>
<td></td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Tate</td>
<td>Cedtavious</td>
<td>n/a</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Memphis TN</td>
<td></td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Taylor</td>
<td>Daqwon</td>
<td>Trumpet</td>
<td>UND</td>
<td>2.23</td>
<td>23</td>
<td>Markham IL</td>
<td></td>
<td>Rich Central</td>
<td></td>
</tr>
<tr>
<td>Telford</td>
<td>Douglas</td>
<td>Tenor</td>
<td>POS</td>
<td>3.00</td>
<td>26</td>
<td>Memphis TN</td>
<td></td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Thompson</td>
<td>Gloria</td>
<td>Euphonium</td>
<td>CHE</td>
<td>4.00</td>
<td>23</td>
<td>Chicago IL</td>
<td></td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Thornton</td>
<td>Tianna</td>
<td>Saxophone</td>
<td>LST</td>
<td>3.10</td>
<td>17</td>
<td>Detroit MI</td>
<td></td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Trotter</td>
<td>Camille</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.30</td>
<td>NA</td>
<td>Indianapolis IN</td>
<td></td>
<td>Broad Ripple</td>
<td></td>
</tr>
<tr>
<td>Turner</td>
<td>Leslie</td>
<td>Percussion</td>
<td>COS</td>
<td>3.30</td>
<td>21</td>
<td>Detroit MI</td>
<td></td>
<td>Cass Tech</td>
<td></td>
</tr>
<tr>
<td>Velez</td>
<td>Raymond</td>
<td>Trumpet</td>
<td>MUS</td>
<td>2.00</td>
<td>18</td>
<td>Stone Park IL</td>
<td></td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Vera</td>
<td>Marco</td>
<td>Trumpet</td>
<td>HIS</td>
<td>2.00</td>
<td>15</td>
<td>Northlake IL</td>
<td></td>
<td>Proviso West HS</td>
<td></td>
</tr>
<tr>
<td>Walker</td>
<td>Charquavis</td>
<td>Tuba</td>
<td>COS</td>
<td>3.50</td>
<td>22</td>
<td>Chicago IL</td>
<td></td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Walker</td>
<td>Christopher</td>
<td>Tenor</td>
<td>MUS</td>
<td>2.70</td>
<td>NA</td>
<td>Detroit MI</td>
<td></td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Ware</td>
<td>Nicolette</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.00</td>
<td>15</td>
<td>Chicago IL</td>
<td></td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Warfield</td>
<td>Amina</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.20</td>
<td>23</td>
<td>Chicago IL</td>
<td></td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Warren</td>
<td>Matthew</td>
<td>Baritone</td>
<td>MUS</td>
<td>2.90</td>
<td>19</td>
<td>Detroit MI</td>
<td></td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Watkins</td>
<td>Devin</td>
<td>Trumpet</td>
<td>UND</td>
<td>3.30</td>
<td>NA</td>
<td>Chicago IL</td>
<td></td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Webb</td>
<td>Denea</td>
<td>Soprano</td>
<td>BUA</td>
<td>3.00</td>
<td>19</td>
<td>Indianapolis IN</td>
<td></td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Webb</td>
<td>Kevin</td>
<td>Baritone</td>
<td>UND</td>
<td>3.00</td>
<td>17</td>
<td>Oak Park MI</td>
<td></td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Westbrook</td>
<td>Ciera</td>
<td>Dance</td>
<td>PSY</td>
<td>4.30</td>
<td>NA</td>
<td>Chicago IL</td>
<td></td>
<td>Uplift Community HS</td>
<td></td>
</tr>
<tr>
<td>Weston</td>
<td>Briangela</td>
<td>n/a</td>
<td>NUR</td>
<td>NA</td>
<td>NA</td>
<td>Memphis TN</td>
<td></td>
<td>Whitehaven</td>
<td></td>
</tr>
<tr>
<td>Whitaker</td>
<td>Daelin</td>
<td>n/a</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Indianapolis IN</td>
<td></td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Wilkins</td>
<td>Dakota</td>
<td>Baritone</td>
<td>UND</td>
<td>2.97</td>
<td>21</td>
<td>Indianapolis IN</td>
<td></td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td>Cherish</td>
<td>Tenor Sax</td>
<td>UND</td>
<td>NA</td>
<td>NA</td>
<td>Columbus OH</td>
<td></td>
<td>Independence HS</td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td>Ashatae</td>
<td>Clarinet</td>
<td>MUS</td>
<td>2.60</td>
<td>17</td>
<td>Detroit MI</td>
<td></td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td>Destinee</td>
<td>French Horn</td>
<td>MUS</td>
<td>2.91</td>
<td>25</td>
<td>Detroit MI</td>
<td></td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td>Kennie</td>
<td>Trombone</td>
<td>BUS</td>
<td>3.00</td>
<td>16</td>
<td>Detroit MI</td>
<td></td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td>Octayvia</td>
<td>Flute</td>
<td>MUS</td>
<td>3.00</td>
<td>19</td>
<td>Detroit MI</td>
<td></td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td>Michelle</td>
<td>Soprano</td>
<td>UND</td>
<td>2.30</td>
<td>17</td>
<td>Memphis TN</td>
<td></td>
<td>Hamilton</td>
<td></td>
</tr>
<tr>
<td>Wilson</td>
<td>Kiara</td>
<td>Dance</td>
<td>EDU</td>
<td>3.80</td>
<td>21</td>
<td>Chicago IL</td>
<td></td>
<td>King College Prep</td>
<td></td>
</tr>
<tr>
<td>Woolridge</td>
<td>Dominick</td>
<td>Percussion</td>
<td>COS</td>
<td>3.00</td>
<td>17</td>
<td>Detroit MI</td>
<td></td>
<td>DSA</td>
<td></td>
</tr>
<tr>
<td>Xavier</td>
<td>Jenkins</td>
<td>Tenor</td>
<td>UND</td>
<td>2.50</td>
<td>18</td>
<td>Chicago IL</td>
<td></td>
<td>Gal 37</td>
<td></td>
</tr>
<tr>
<td>Yarbrough</td>
<td>Destiny</td>
<td>Soprano</td>
<td>MUS</td>
<td>3.40</td>
<td>20</td>
<td>Indianapolis IN</td>
<td></td>
<td>Warren</td>
<td></td>
</tr>
<tr>
<td>Graduate Name</td>
<td>Degree</td>
<td>Graduation Date</td>
<td>Graduate School/ Employment</td>
<td>Demographic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>--------</td>
<td>-----------------</td>
<td>---------------------------------------------------------------------------------------------</td>
<td>-------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hankins, Allyson</td>
<td>B.A. Mus.</td>
<td>May 2012</td>
<td>Graduate student, University of Kentucky School of Music</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Squires, Gregory</td>
<td>B.A. Mus.</td>
<td>May 2012</td>
<td>Employed in Indianapolis, IN area as Assistant Music Director (church) and leader of Squires R &amp; B Band</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thomas, Shaun</td>
<td>B.A. Mus.</td>
<td>May 2012</td>
<td>Music retail sales representative, Texas</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bent, Christopher</td>
<td>B.A. Mus.</td>
<td>May 2011</td>
<td>No data</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greene IV, Julius</td>
<td>B.A. Mus.</td>
<td>May 2011</td>
<td>No data</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taylor, Michelle</td>
<td>B.A. Mus.</td>
<td>May 2011</td>
<td>No data</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Younge, Qiana</td>
<td>B.A. Mus.</td>
<td>May 2011</td>
<td>Graduate degree in music production, Full Sail University Orlando, FL; Disney World Entertainment, musician.</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lockhart, Brandon</td>
<td>B.A. Mus.</td>
<td>May 2010</td>
<td>Graduate student, Florida State University School of Music</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long, Cathie</td>
<td>B.A. Mus.</td>
<td>May 2009</td>
<td>Kentucky state government, retired; private piano studio teacher, Frankfort, KY</td>
<td>Caucasian Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Alexzandria</td>
<td>B.A. Mus.</td>
<td>May 2009</td>
<td>Church minister of music, Dallas, TX</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culbreth, Troy</td>
<td>B.A. Mus.</td>
<td>May 2008</td>
<td>Assistant Music Director, Tried Stone Church, and public school teacher, Cincinnati OH</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harris, Maya</td>
<td>B.A. Mus.</td>
<td>May 2008</td>
<td>No data</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harris, Sharmaine</td>
<td>B.A. Mus.</td>
<td>May 2008</td>
<td>Featured soprano soloist for five star cruiseline ship entertainment; private voice studio in Cincinnati, OH</td>
<td>African-American</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bradley, Tammi</td>
<td>B.A. Mus.</td>
<td>May 2007</td>
<td>Graduate degree in vocal music performance, Bowling Green State University; currently a freelance singer.</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carlton, John</td>
<td>B.A. Mus.</td>
<td>May 2007</td>
<td>Post-baccalaureate study in music composition, Lee University, Cleveland, TN (Fall 2007); no other data</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dunbar, Rhea</td>
<td>B.A. Mus.</td>
<td>May 2007</td>
<td>Kentucky state government employee, Frankfort, KY</td>
<td>African-American Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leach, Jaydel</td>
<td>B.A. Mus.</td>
<td>May 2007</td>
<td>United States Army, Waco, TX</td>
<td>African-American Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX-N: AREA OF MUSIC 2013 – 2014 FY BUDGET REQUEST
Note: These data are for the Area of Music 2013–2014 FY operating budget only. Budget requests for University Bands, Concert Choir, Gospel Ensemble, and non-academic scholarships in Music are submitted separately and are not included in this appendix.

<table>
<thead>
<tr>
<th>BANNER ACCOUNT</th>
<th>DESCRIPTION</th>
<th>ORIGINAL BUDGET</th>
<th>PROPOSED INCREASE</th>
<th>TOTAL REQUEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>7100</td>
<td>GENERAL OPERATING SUPPLIES</td>
<td>$8,953.00</td>
<td>$16,842.00</td>
<td>$25,795.00</td>
</tr>
<tr>
<td></td>
<td>BH-107 Classroom Seating Upgrades</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Correll SP2472PX 24&quot;x72&quot; conference tables (9 ea., $3,780)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wenger #0930000 18-1/2&quot; Student Chair (18 ea., $1,512)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music Tech Lab Upgrades</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music software upgrades ($2,000)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laboratory computer RAM upgrades ($2,800)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ProTools™ Recording Studio Upgrades</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Microphone stands ($900)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Virtual instrument plug-ins ($1,000)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound baffle panels (4/$270 ea) $1,100.00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>M-Audio Oxygen-88™ MIDI Keyboard ($800)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jazz Ensemble</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sheet music ($200)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opera/Musical Theatre Workshop</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Costumes, music scores, supplies, stage sets ($2,350)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Instrumental Chamber Music Percussion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sheet music ($400)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7110</td>
<td>TRAVEL</td>
<td>$1,665.00</td>
<td>$3,000.00</td>
<td>$4,665.00</td>
</tr>
<tr>
<td></td>
<td>Opera/Musical Theatre Workshop</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cumulative in-state &amp; out-of-state transportation, lodging, and meals for multiple events—student, (e.g. Opera On Wheels and National Association of Teachers of Singing student competitions), professional, and recruitment events ($3,000)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7120</td>
<td>COMMUNICATIONS</td>
<td>$39.00</td>
<td>$300.00</td>
<td>$339.00</td>
</tr>
<tr>
<td></td>
<td>Opera/Musical Theatre Workshop</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Information materials, mailings for Opera On Wheels ($300)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7130</td>
<td>SERVICES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td>Jazz Ensemble</td>
<td>$0.00</td>
<td>$6,925.00</td>
<td>$6,925.00</td>
</tr>
<tr>
<td></td>
<td>Guest artists fees ($500)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opera/Musical Theatre Workshop</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Carpentry, i.e. set construction ($500)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Guest artists fees ($500)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orchestra musician fees, i.e., $75 per service x 3 services for 13 musicians for Spring production ($2,925)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Instrumental Chamber Music Percussion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percussion instrument repairs ($2,500)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7140</th>
<th>INTERDEPARTMENTAL</th>
<th>$2,330.00</th>
<th>$400.00</th>
<th>$2,730.00</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jazz Ensemble</td>
<td>Program &amp; poster printing ($100)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opera/Musical Theatre Workshop</td>
<td>Program &amp; poster printing ($300)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 7170 | RENTAL EXPENSE                                     | $163.00 | $0.00 | $163.00 |

<table>
<thead>
<tr>
<th>7240</th>
<th>EQUIPMENT: COMPUTERS</th>
<th>$0.00</th>
<th>$1,200.00</th>
<th>$1,200.00</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ProTools™ Recording Studio Upgrades</td>
<td>Laptop computer ($1,200) specification: Dell Inspiron 3721 Notebook w/Intel Core i3-3217U 1.8 GHz processor or higher, 4GB or higher DDR3 1600 MHz RAM, Windows-8 64-bit operating system</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7250</th>
<th>EQUIPMENT</th>
<th>$0.00</th>
<th>$10,530.00</th>
<th>$10,530.00</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Instrumental Chamber Music Percussion</td>
<td>New percussion equipment ($10,530 total) Majestic MTG04AP Timpani-Set of 4: 23&quot;, 26&quot;, 29&quot;, 32&quot; ($5,000) Majestic Silver Vibraphone, 3-octave ($3,030) Majestic 4-1/3 octave Padauk Marimba ($2,500)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL OPERATING BUDGET REQUEST</th>
<th>ORIGINAL BUDGET</th>
<th>PROPOSED INCREASE</th>
<th>TOTAL REQUEST</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$13,150.00</td>
<td>$39,197.00</td>
<td>$52,347.00</td>
</tr>
</tbody>
</table>
APPENDIX-O: MUSIC FACULTY WORKLOAD CALCULATION
MUSIC FACULTY WORKLOAD CALCULATION

Note: Faculty Senate Action Item PCC-06/07-04 was initially approved by the Faculty Senate and then-Vice President for Academic Affairs, Juanita Fleming, in Fall 2006. It was returned to the Area of Music and amended after President Sias raised concerns about potential faculty overloads as a result of the original wording. The amended action item that appears below was forwarded in Spring 2007 to President Sias for her approval and submission to the KSU Board of Regents for final approval and inclusion in the Faculty Handbook. The amended action item to date (02/15/13) has remained tabled in President Sias’ office, 7-1/2 years after its initial approval by the Faculty Senate for inclusion in the Faculty Handbook.

The amended action item, as approved by the Faculty Senate and Vice President for Academic Affairs would add the following text to the Faculty Handbook, section 2.11.1 Workload: Calculation of Teaching Load to codify longstanding Area of Music practice in accordance with National Association of Schools of Music standards for accreditation:

“The full-time assignment of faculty who teach major applied, minor applied, and/or music ensembles, solely or in addition to lecture/laboratory courses, shall be a minimum equivalency of TWELVE (12) credit hours and a maximum equivalency of SIXTEEN (16) credit hours. Workload for applied music instruction shall be calculated in accordance with National Association of Schools of Music standards as the cumulative total of individual student contact hours times 2:3 (each student contact hour equals 0.67 credit hour); workload for music ensemble instruction shall be calculated as the total ensemble contact hours times 2:3 (each ensemble contact hour equals 0.67 credit hour).”
<table>
<thead>
<tr>
<th>Instrument</th>
<th>KSU Inventory Number</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe</td>
<td>20-4002</td>
<td>Good</td>
</tr>
<tr>
<td>Oboe</td>
<td>20-4053</td>
<td>Good</td>
</tr>
<tr>
<td>English horn</td>
<td>20-4001</td>
<td>Good</td>
</tr>
<tr>
<td>Bassoon</td>
<td>20-4031</td>
<td>Good</td>
</tr>
<tr>
<td>Bassoon</td>
<td>7115</td>
<td>Poor</td>
</tr>
<tr>
<td>Bassoon</td>
<td>20-4029</td>
<td>Good</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>531751</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>n/a</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4087</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4081</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>28154</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>7166</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>30883</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4099</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4070</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4091</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4088</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4086</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4094</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>152742</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>50884</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-06588</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4085</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>7161</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>7144</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4092</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-06302</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>20-4980</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, B-flat</td>
<td>28167</td>
<td>Poor</td>
</tr>
<tr>
<td>Clarinet, Contrabass</td>
<td>n/a</td>
<td>Good</td>
</tr>
<tr>
<td>Saxophone, Alto</td>
<td>n/a</td>
<td>Poor</td>
</tr>
<tr>
<td>Saxophone, Alto</td>
<td>20-4103</td>
<td>Poor</td>
</tr>
<tr>
<td>Saxophone, Alto</td>
<td>20-4108</td>
<td>Poor</td>
</tr>
<tr>
<td>Saxophone, Alto</td>
<td>20-4105</td>
<td>Poor</td>
</tr>
<tr>
<td>Saxophone, Tenor</td>
<td>20-4036</td>
<td>Poor</td>
</tr>
<tr>
<td>Saxophone, Tenor</td>
<td>20-4040</td>
<td>Poor</td>
</tr>
<tr>
<td>Saxophone, Tenor</td>
<td>20-4072</td>
<td>Good</td>
</tr>
<tr>
<td>Saxophone, Baritone</td>
<td>n/a</td>
<td>Good</td>
</tr>
<tr>
<td>Saxophone, Baritone</td>
<td>n/a</td>
<td>Poor</td>
</tr>
<tr>
<td>Cornet, B-flat</td>
<td>7127</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Cornet, B-flat</td>
<td>20-9641</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Cornet, B-flat</td>
<td>20-4066</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trumpet, B-flat</td>
<td>850</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trumpet, B-flat</td>
<td>20-4365</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trumpet, B-flat</td>
<td>7150</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trumpet, B-flat</td>
<td>H4672</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Instrument</td>
<td>ID Number</td>
<td>Condition</td>
</tr>
<tr>
<td>----------------------------</td>
<td>-------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Trumpet, B-flat</td>
<td>20-4671</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trumpet, Herald</td>
<td>7148</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trumpet, Piccolo</td>
<td>20-4065</td>
<td>Good</td>
</tr>
<tr>
<td>Flugelhorn</td>
<td>001369A</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4005</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>154075</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4047</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>65398</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>827849</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4050</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4051</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4043</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4047</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>154075</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, tenor</td>
<td>20-4050</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, bass</td>
<td>20-4004</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, bass</td>
<td>20-4051</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, bass</td>
<td>20-4051</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombone, bass</td>
<td>20-4050</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Euphonium</td>
<td>19526</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Euphonium</td>
<td>19591</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Euphonium</td>
<td>19463</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Euphonium</td>
<td>19533</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Tuba, concert, BB-flat</td>
<td>20-4165</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Tuba, concert, BB-flat</td>
<td>20-4167</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>40</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>A20267</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>976853</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>A20235</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>933129</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>581423</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>56855</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>581417</td>
<td>Poor</td>
</tr>
<tr>
<td>Mellophone (marching horn)</td>
<td>545830</td>
<td>Poor</td>
</tr>
<tr>
<td>Trombonium (for marching)</td>
<td>204686</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Trombonium (for marching)</td>
<td>204689</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Sousaphone (marching tuba)</td>
<td>n/a</td>
<td>Unsalvageable</td>
</tr>
<tr>
<td>Bass drum, concert (green)</td>
<td>20-4193</td>
<td>Good</td>
</tr>
<tr>
<td>Bass drum, concert (oak)</td>
<td>n/a</td>
<td>Good</td>
</tr>
<tr>
<td>Conga drum (black)</td>
<td>n/a</td>
<td>Good</td>
</tr>
<tr>
<td>Conga drum (red)</td>
<td>n/a</td>
<td>Good</td>
</tr>
<tr>
<td>Timpani, 23 in.</td>
<td>20-4191</td>
<td>Poor</td>
</tr>
<tr>
<td>Timpani, 26 in.</td>
<td>20-4193</td>
<td>Poor</td>
</tr>
<tr>
<td>Timpani, 29 in.</td>
<td>20-4192</td>
<td>Poor</td>
</tr>
<tr>
<td>Timpani, 32 in.</td>
<td>20-4190</td>
<td>Poor</td>
</tr>
<tr>
<td>Marimba</td>
<td>20-4201</td>
<td>Good</td>
</tr>
<tr>
<td>Marimba</td>
<td>n/a</td>
<td>Good</td>
</tr>
<tr>
<td>Marimba</td>
<td>20-4232</td>
<td>Good</td>
</tr>
<tr>
<td>Marimba</td>
<td>20-4204</td>
<td>Poor</td>
</tr>
<tr>
<td>Chimes</td>
<td>AD518</td>
<td>Good</td>
</tr>
<tr>
<td>Instrument</td>
<td>Code</td>
<td>Condition</td>
</tr>
<tr>
<td>----------------------------</td>
<td>--------</td>
<td>------------</td>
</tr>
<tr>
<td>Bells, marching</td>
<td>20-2439</td>
<td>Good</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>20-4068</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>20-4056</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>114160</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>20-4054</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>20-4039</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>20-4035</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>933753</td>
<td>Poor</td>
</tr>
<tr>
<td>Snare drum (marching)</td>
<td>933757</td>
<td>Poor</td>
</tr>
<tr>
<td>Tenor drum (marching)</td>
<td>933789</td>
<td>Poor</td>
</tr>
<tr>
<td>Tenor drum (marching)</td>
<td>933773</td>
<td>Poor</td>
</tr>
<tr>
<td>Quad drums (marching)</td>
<td>204229</td>
<td>Poor</td>
</tr>
<tr>
<td>Quad drums (marching)</td>
<td>177436</td>
<td>Poor</td>
</tr>
<tr>
<td>Quad drums (marching)</td>
<td>177500</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>945971</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>20-4198</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>n/a</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>3360539</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>7159</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>3371753</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>3372845</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>3335005</td>
<td>Poor</td>
</tr>
<tr>
<td>Bass drum (marching)</td>
<td>67160</td>
<td>Poor</td>
</tr>
</tbody>
</table>

**Instrument condition codes:**

**Excellent**—Used with slight wear to the body of the instrument, i.e. slight nicks or scratches in finish, tarnish, etc., and no mechanical defects in keys, valves, tuning slides, handslides (trombones), and/or mouthpieces that have been repaired; instrument is functional and in good working condition.

**Good**—Used with moderate wear to the body of the instrument; few mechanical defects in keys, valves, tuning slides, handslides (trombones), and/or mouthpieces that have been repaired; instrument is functional and in adequate working condition.

**Poor**—Body of instrument appears well used; multiple mechanical defects including missing parts in keys, valves, tuning slides, handslides (trombones), and/or mouthpieces that may or may not be repairable; instrument is barely functional or not in working condition; if instrument is playable, playability for musical purposes is adversely affected.

**Unsalvageable**—Body of instrument appears very heavily used; multiple mechanical defects including missing parts in keys, valves, tuning slides, handslides (trombones), and/or mouthpieces are irreparable; instrument is not functional and unplayable; unsalvageable junk and should be scrapped.
APPENDIX-Q: KSU BANDS NEW INSTRUMENT PURCHASE PROPOSAL (JULY 2011)
OVERVIEW OF THE PROPOSAL

A two-part proposal for the purchase of new band instruments was submitted to Dr. Barbara Buck, Fine Arts Division Chairperson, on July 25, 2011, by Kalomo Bailey, Director of Bands. Dr. Buck then forwarded the proposal with her cover memo to President Sias on July 26, 2011. The proposal was the result of efforts begun in Fall 2009 by Director Bailey, with an assessment of the working (or non-working) condition of all band instruments in the university inventory (see Appendix-K: KSU Bands Instrument Inventory Condition Assessment (Fall 2009). In Spring 2010, Director Bailey and the instrumental applied Music faculty—Hunt Butler (woodwinds), Dr. Leon Richard (high brass), Dr. Louis G. Bourgois III (low brass), and Robert Griffin (percussion)—researched the equipment needs of the KSU Bands to provide the best possible musical sound, cosmetic appearance, and cost effectiveness for the proposed acquisition. The need (rationale) for the instruments is stated previously in this document, i.e. VII. Resource Management, F. Necessary Equipment Not in Working Order.

The first part of the proposal (shown in the table below) was a listing of instruments needed for a complete replacement of all equipment in poor and unsalvageable condition in the band instrument inventory, listed in Appendix-K: KSU Bands Instrument Inventory Condition Assessment (Fall 2009). The Yamaha Band Instrument Division School Music Program provides two purchasing options through an authorized Yamaha distributor: (1) outright purchase in full or (2) a “lease to own” plan ranging from 2- to 5-years per the institution’s preference.

The following table shows the instruments requested, number needed, performance ensemble use (S–Symphonic Band, M–Marching/Pep Band, J–Jazz Ensemble, B–Brass chamber music ensembles, P–Percussion chamber music ensembles), Yamaha model number, manufacturer suggested retail price, KSU discounted cost each, and total KSU cost.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Number Needed</th>
<th>Use</th>
<th>Yamaha Model</th>
<th>MSRP Each</th>
<th>Total MSRP Cost</th>
<th>KSU Cost Each</th>
<th>Total KSU Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo (grenadilla wood)</td>
<td>1</td>
<td>S,W</td>
<td>YPC-62</td>
<td>2,941.</td>
<td>2,941.</td>
<td>1,495.</td>
<td>1,495.</td>
</tr>
<tr>
<td>Piccolo (ABS rosin body)</td>
<td>5</td>
<td>M</td>
<td>YPC-32</td>
<td>1,194.</td>
<td>5,970.</td>
<td>559.</td>
<td>2,795.</td>
</tr>
<tr>
<td>Clarinet in B-flat (grenadilla wood)</td>
<td>4</td>
<td>S,W</td>
<td>YCL-650</td>
<td>2,211.</td>
<td>8,844.</td>
<td>1,135.</td>
<td>4,540.</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>3</td>
<td>S,M,J</td>
<td>YTS-475</td>
<td>3,337.</td>
<td>10,011.</td>
<td>1,810.</td>
<td>5,430.</td>
</tr>
<tr>
<td>Trumpet in B-flat</td>
<td>5</td>
<td>S,M,J,B</td>
<td>YTR-8335RGS</td>
<td>3,030.</td>
<td>15,150.</td>
<td>1,699.</td>
<td>8,495.</td>
</tr>
<tr>
<td>Cornet in B-flat</td>
<td>5</td>
<td>S</td>
<td>YCR-6330S</td>
<td>3,062.</td>
<td>15,310.</td>
<td>1,699.</td>
<td>8,495.</td>
</tr>
<tr>
<td>Mellophone</td>
<td>6</td>
<td>M</td>
<td>YMP-204M</td>
<td>2,237.</td>
<td>13,422.</td>
<td>1,129.</td>
<td>6,774.</td>
</tr>
<tr>
<td>Horn in F, Geyer model</td>
<td>4</td>
<td>S,B</td>
<td>YHR-667</td>
<td>5,298.</td>
<td>21,192.</td>
<td>3,025.</td>
<td>12,100.</td>
</tr>
<tr>
<td>Tenor Trombone</td>
<td>4</td>
<td>M</td>
<td>YSL-447G</td>
<td>1,532.</td>
<td>6,128.</td>
<td>900.</td>
<td>3,600.</td>
</tr>
<tr>
<td>Euphonium (concert model)</td>
<td>3</td>
<td>S,B</td>
<td>YEP-642SII</td>
<td>8,133.</td>
<td>24,399.</td>
<td>4,489.</td>
<td>13,467.</td>
</tr>
<tr>
<td>Euphonium (marching model)</td>
<td>8</td>
<td>M</td>
<td>YEP-202MS</td>
<td>3,196.</td>
<td>25,568.</td>
<td>1,885.</td>
<td>15,080.</td>
</tr>
<tr>
<td>Tuba, BB-flat</td>
<td>5</td>
<td>S,B</td>
<td>YBB-641</td>
<td>12,206.</td>
<td>61,030.</td>
<td>5,679.</td>
<td>28,395.</td>
</tr>
<tr>
<td>Sousaphone (with case)</td>
<td>6</td>
<td>M</td>
<td>YSH-411SWC</td>
<td>10,423.</td>
<td>62,538.</td>
<td>6,075.</td>
<td>36,450.</td>
</tr>
<tr>
<td>Marimba (rosewood, 4-1/2 octave)</td>
<td>2</td>
<td>S,P</td>
<td>YM-4900AC</td>
<td>16,522.</td>
<td>33,044.</td>
<td>8,599.</td>
<td>17,198.</td>
</tr>
<tr>
<td>Bells (with stand)</td>
<td>1</td>
<td>S,P</td>
<td>YG-1210S70</td>
<td>1,834.</td>
<td>1,834.</td>
<td>1,015.</td>
<td>1,015.</td>
</tr>
<tr>
<td>Snare Drum (with stand)</td>
<td>2</td>
<td>S,P</td>
<td>CSS-1455S</td>
<td>626.</td>
<td>1,252.</td>
<td>365.</td>
<td>730.</td>
</tr>
<tr>
<td>Bass Drum (concert, with stand)</td>
<td>1</td>
<td>S,P</td>
<td>CB-632BCS7</td>
<td>2,268.</td>
<td>2,268.</td>
<td>1,279.</td>
<td>1,279.</td>
</tr>
<tr>
<td>Vibraphone (3 octave, cover)</td>
<td>1</td>
<td>S,P</td>
<td>YV-2700C</td>
<td>7,770.</td>
<td>7,770.</td>
<td>4,139.</td>
<td>4,139.</td>
</tr>
<tr>
<td>Xylophone (3-1/2 octave, rosewood)</td>
<td>1</td>
<td>S,P</td>
<td>YX-500RC</td>
<td>6,028.</td>
<td>6,028.</td>
<td>3,235.</td>
<td>3,235.</td>
</tr>
<tr>
<td>Chimes (with cover)</td>
<td>1</td>
<td>S,P</td>
<td>YCH-585</td>
<td>12,516.</td>
<td>12,516.</td>
<td>6,559.</td>
<td>6,559.</td>
</tr>
<tr>
<td>Timpani, set of 4 (23, 26, 29, 32 inch)</td>
<td>1 set</td>
<td>S,P</td>
<td>TP-4204ACL</td>
<td>15,428.</td>
<td>15,428.</td>
<td>8,065.</td>
<td>8,065.</td>
</tr>
</tbody>
</table>

The second part of the proposal (shown in the table below) was a listing of instruments needed for a partial replacement of equipment in poor and unsalvageable condition in the band instrument inventory, listed in Appendix-K: KSU Bands Instrument Inventory Condition Assessment (Fall 2009), but prioritized for the instruments most desperately needed prior to the Marching Thorobred Band Camp (pre-Fall 2011 semester). These priority instruments would have replaced ones that were literally falling apart in students’ hands, and would have addressed the immediate need to present the best possible musical sound and visual appearance in the local, regional, and national performances on the Marching Thorobred Band Fall 2011 semester schedule. Unfortunately, a one-time full acquisition of all instruments requested was not seriously considered by the University administration, and the partial acquisition did not occur in a timely manner, even though Director Bailey noted in his cover memo that they were “sorely needed ASAP.”

The following table shows the instruments requested, number needed, performance ensemble use (S–Symphonic Band, M–Marching/Pep Band, J–Jazz Ensemble, B–Brass chamber music ensembles, P–Percussion chamber music ensembles), Yamaha model number, manufacturer suggested retail price, KSU discounted cost each, and total KSU cost.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Number Needed</th>
<th>Use</th>
<th>Yamaha Model</th>
<th>MSRP Each</th>
<th>Total MSRP Cost</th>
<th>KSU Cost Each</th>
<th>Total KSU Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo (ABS rosin body)</td>
<td>3</td>
<td>M</td>
<td>YPC-32</td>
<td>1,194.</td>
<td>3,582.</td>
<td>559.</td>
<td>1,677.</td>
</tr>
<tr>
<td>Euphonium (marching model)</td>
<td>4</td>
<td>M</td>
<td>YEP-202MS</td>
<td>3,196.</td>
<td>12,784.</td>
<td>1,885.</td>
<td>7,540.</td>
</tr>
<tr>
<td>Sousaphone (with case)</td>
<td>2</td>
<td>M</td>
<td>YSH-411SWC</td>
<td>10,423.</td>
<td>20,846.</td>
<td>6,075.</td>
<td>12,150.</td>
</tr>
</tbody>
</table>

**Total KSU Cost:** $10,388.  **KSU Cost:** $25,105.
APPENDIX-R: AREA OF MUSIC PLAN TO ADDRESS CHALLENGES

(SHORT-TERM & LONG-TERM RECOMMENDATIONS)
**CURRICULUM**

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reduce all Music degrees to 120 semester credit hours—i.e. Bachelor of Arts in Music; Bachelor of Music—Music Education Specialization; Bachelor of Music—Performance Specialization.</td>
<td>Beginning Fall 2013—all Music degree curricula have been approved by the Faculty Senate and University Teacher Education Committee.</td>
<td>Omnibus curriculum proposals to be submitted to the Faculty Senate Curriculum Committee (B.A. Mus., B.M.—Performance) and University Teacher Education Committee (B.M.—Music Education) pending University Faculty Senate approval of 36/42 credit hour Liberal Studies Core.</td>
</tr>
<tr>
<td>Offer courses out of sequence for continuing and non-completer students; waive prerequisites for returning non-completer students, as needed.</td>
<td>Each semester, beginning with development of the Spring Semester 2013/Summer Term 2013 course lists</td>
<td>(1) Major advisors report continuing students’ course needs to Music Area Coordinator for inclusion in each semester’s course list; (2) Music faculty assigned to non-completers report course needs to Music Area Coordinator for inclusion in each semester’s course list and forward prerequisite waiver requests to the Fine Arts Division Chairperson.</td>
</tr>
<tr>
<td>Develop online course components for re-enrolling Music degree non-completers who cannot return to Frankfort.</td>
<td>Each semester, beginning with development of Spring Semester 2013/Summer Term 2013 course lists</td>
<td>(1) Determine which courses require online components based on the needs of these non-traditional students; (2) Coordinate the course development with Jennifer Miles.</td>
</tr>
<tr>
<td>Develop an online preparatory course in music theory fundamentals to be offered each summer term to facilitate entering freshmen’s enrollment in MUS 112 Music Theory I Also a Retention idea.</td>
<td>Each Summer Term and Fall Semester beginning with development of the Summer Term 2013 course lists</td>
<td>(1) Add course to list of Spring/Summer 2013 offerings; (2) Receive confirmation from John Martin, Registrar; (3) Work with Jennifer Miles to build course within Blackboard.</td>
</tr>
</tbody>
</table>
## RECRUITMENT

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Encourage non-completer former Music majors to re-enroll in revised curricula to complete a degree.</td>
<td>Fall Semester 2012—Spring Semester 2013; continue annually</td>
<td>(1) Identify former Music major non-completers for a ten AY period (Fall 2002–Fall 2012); (2) Determine academic status (e.g. courses to complete a Music degree within two years or if completed a non-Music degree); (3) Pending registrar’s audit, assign Music faculty to research contact information and communicate with non-completers to ascertain interest in completing a Music degree and initiate registration process.</td>
</tr>
<tr>
<td>Focus recruitment efforts primarily in the Fall semester (prime time) to significantly increase Music majors enrollment.</td>
<td>Fall Semester 2012; Spring Semester 2013; continue annually</td>
<td>Make recruiting trips/calls and send e-mails according to Music Area recruitment plan.</td>
</tr>
<tr>
<td>Increase in-state (KY) recruitment efforts</td>
<td>Fall Semester 2012; Spring Semester 2013; continue annually</td>
<td>(1) Make recruiting trips/calls and send e-mails according to Music Area recruitment plan; (2) Self-finance local recruiting trips if significant opportunity arises.</td>
</tr>
<tr>
<td>Coordinate recruitment efforts with KSU Director of Admissions (Juan Alexander) and KSU Student Ambassador (Jameelah Means)</td>
<td>Meeting to be scheduled at the earliest convenience of the Director and Student Ambassador (initial meeting rescheduled)</td>
<td>(1) Create strategy during first meeting; (2) Correspond regularly to assess effectiveness and adjust strategy as necessary</td>
</tr>
<tr>
<td>Establish Opera on Wheels (performances by Opera/Music Theatre workshop in area schools)</td>
<td>Spring Semester 2013 (with special focus on February, Black History Month); continue annually</td>
<td>(1) Schedule performances at regional high schools in cooperation with principals/music directors; (2) Procure transportation to and from performance locations for involved students; (3) Follow-up with visited schools after performances.</td>
</tr>
<tr>
<td>Coordinate recruitment efforts with KSU Director of Admissions (Juan Alexander) and KSU Student Ambassador (Jameelah Means)</td>
<td>Meeting to be scheduled at the earliest convenience of the Director and Student Ambassador (initial meeting rescheduled)</td>
<td>(1) Create strategy during first meeting; (2) Correspond regularly to assess effectiveness and adjust strategy as necessary</td>
</tr>
<tr>
<td>Activity</td>
<td>Timeframe</td>
<td>Actions</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>-----------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Offer mini-voice and instrumental lessons and workshops to help high school students prepare for solo/ensemble festival performances</td>
<td>Spring 2013</td>
<td>(1) Advertise our services to students preparing for KMEA (Kentucky Music Educators Association) festival performances;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Cooperate with area teachers to help students’ preparation.</td>
</tr>
<tr>
<td>Foster relationships with area churches</td>
<td>Fall Semester 2012 — Spring Semester 2013; continue annually</td>
<td>(1) Volunteer time as a hymn leader</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Mentor those pre-college church members who are interested in choir</td>
</tr>
<tr>
<td>Recruit qualified home-schoolers to take Music Area courses (both group classes and private lessons)</td>
<td>Spring Semester 2013; continue annually</td>
<td>(1) Create database of homeschool associations within the state;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Contact associations’ representatives to inform them of Music Area’s offerings;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(3) Arrange follow-up meetings and phone conversations to help with registration or adjust the offerings based on students’ interest;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(4) Accommodate students who cannot travel to Frankfort (i.e. offering lessons through Skype™).</td>
</tr>
<tr>
<td>Seek new avenues for recruiting (Kentucky Community/Technical College System, out-of-state junior colleges, etc.)</td>
<td>Fall Semester 2012 — Spring Semester 2013; continue annually</td>
<td>(1) Participate in KCTC “KSU Day” in Spring 2013</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Advertise/foster relationships within music programs of out-of-state junior colleges</td>
</tr>
<tr>
<td>Perform update and real-time maintenance of Fine Arts webpage on the <a href="http://www.kysu.edu">www.kysu.edu</a> website</td>
<td>End of Fall Semester 2012</td>
<td>(1) Retrieve new/amended bios and current headshots from all Division faculty;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Assemble the content that we want to include (i.e. academic information, helpful links, photographs);</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(3) Re-format tabs, using CAFSSS website as model;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(4) Regular calendar updates.</td>
</tr>
</tbody>
</table>
## RETENTION & INTERNAL ASSESSMENT

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
</table>
| Create Area of Music task force to address retention | Creation of committee by mid-October | (1) All interested persons send an e-mail to Dr. Buck to join the committee;  
(2) Monthly meetings to assess the effectiveness of our teaching and to address the most common obstacles within a student’s advancement through the program. |
| Implementation of “intelligent” practice rooms for music majors’ applied studies to provide instructional support for applied music faculty and an interactive practice environment for students Also a Recruitment idea. | Early Spring 2013 Semester | (1) Equipment purchase completed;  
(2) Installation of equipment and software in progress. |

## COMMUNITY OUTREACH

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
</table>
| Establish a partnership with the Frankfort/Lexington chapter of Links, Incorporated to fund free piano lessons for African-American pre-college students | Program approved on September 17th | (1) Vernell Bennett, Links member and KYSU employee, will post flyers in area churches;  
(2) Links, Inc. will select two qualified students based on level of student and family commitment;  
(3) Teach the students at KYSU and offer performance opportunities in the area. |
### CURRICULUM

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Offer more music courses online</td>
<td>Beginning 2013-2014 Academic Year; continue annually</td>
<td>(1) Determine which courses can translate effectively in an online format; (2) Construct courses with the help of Jennifer Miles.</td>
</tr>
<tr>
<td>Pending Faculty Senate approval of the omnibus curriculum changes, actively market the music production elective track of the B.A. Mus. degree for the Spring 2013 semester</td>
<td>Beginning Spring Semester 2013; continue annually</td>
<td>To occur concurrently with Music Area recruitment activities; see the Music Area Recruitment Plan</td>
</tr>
<tr>
<td>Develop courses in Popular Music that would lead to a certification program and possibly fulfill general studies requirements</td>
<td>Beginning 2013 – 2014 Academic Year; continue annually</td>
<td>In accordance with the Faculty Senate curriculum process, Faculty Handbook, Appendix-J</td>
</tr>
<tr>
<td>Streamline the course substitution process</td>
<td>Beginning Spring Semester 2013</td>
<td>In accordance with the Faculty Senate curriculum process, Faculty Handbook, Appendix-J</td>
</tr>
</tbody>
</table>

### RECRUITMENT

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a summer enrichment program for high school bands along with a professional development program for high school band directors</td>
<td>Development beginning in Spring 2013 with goal of Summer 2014</td>
<td>As part of the enrichment program, offer the most promising students free lessons during their program participation.</td>
</tr>
<tr>
<td>Explore new out-of-state areas for recruiting</td>
<td>Beginning 2013-2014 Academic Year; continue annually</td>
<td>(1) Contact performing arts schools in cities not previously visited; (2) Arrange visits to and performances in above schools.</td>
</tr>
<tr>
<td>Review scholarship requirements for all music majors</td>
<td>Spring Semester 2013</td>
<td>Address ensemble requirements, test score ranges, etc.</td>
</tr>
<tr>
<td>Recommendation</td>
<td>Timeline</td>
<td>Implementation Process</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------------</td>
<td>----------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Become more visible in area music organizations by presenting lectures and</td>
<td>Brainstorming beginning in Spring 2013 aimed</td>
<td>(1) Develop workshops or presentations in areas of expertise either alone or in collaboration with KYSU colleagues or peers from other universities;</td>
</tr>
<tr>
<td>workshops</td>
<td>towards proposal submissions for 2014-2015</td>
<td>(2) Submit proposals to local, state, and national organizations.</td>
</tr>
<tr>
<td></td>
<td>conferences</td>
<td></td>
</tr>
<tr>
<td>Create fall-semester events in which to invite high school and middle school</td>
<td>2013-2014 Academic Year</td>
<td>(1) Compile lists of potential activities within a “Band/Choir Day at KYSU”; (2) Invite students to attend/participate in pep band performances.</td>
</tr>
<tr>
<td>bands and choirs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Improve visibility of small instrumental ensembles</td>
<td>Beginning in Spring 2013</td>
<td>(1) Seek new venues for performances of all small ensembles; (2) Aggressively promote on-campus performances of small ensembles.</td>
</tr>
<tr>
<td>Create an ESL/Piano exchange program with Busan Women’s University</td>
<td>2015-2016 Academic Year</td>
<td>(1) Create a proposal, with the aid of Dr. Kwang Suh, to submit to Mi-Ok Kim, Professor of Piano at Busan Women’s University; (2) Upon approval and commencement of program, provide the necessary support for those enrolled.</td>
</tr>
<tr>
<td>Create a Preparatory Department for interested pre-college students</td>
<td>2015-2016 Academic Year</td>
<td>(1) Establish private studios within Bradford Hall, with a percentage of the teachers’ fees going to KYSU; (2) Create policy handbook; (3) Create and distribute promotional materials.</td>
</tr>
</tbody>
</table>

**RETENTION & INTERNAL ASSESSMENT**

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensure compliance with NASM standards</td>
<td>Ongoing review to conclude with 2016 on-site</td>
<td>Process is current and ongoing through next self-study accreditation cycle (Spring 2016)</td>
</tr>
<tr>
<td></td>
<td>NASM visitation</td>
<td></td>
</tr>
<tr>
<td>Survey alumni to: (a) assess their KSU experiences; and (b) to assess the</td>
<td>2013-2014 Academic Year; continue</td>
<td>(1) Create written and online surveys; (2) Compile contact list, which will be updated yearly.</td>
</tr>
<tr>
<td>efficacy of traditionally-delivered and online courses</td>
<td>periodically</td>
<td></td>
</tr>
</tbody>
</table>
## COMMUNITY OUTREACH

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Timeline</th>
<th>Implementation Process</th>
</tr>
</thead>
</table>
| Schedule more guest artist performances in all genres| 2013-2014 Academic Year; continue annually | (1) Work with Frankfort Arts Foundation (Leon Richard, president) to bring relevant performance acts;  
(2) Seek new sources of funding. |